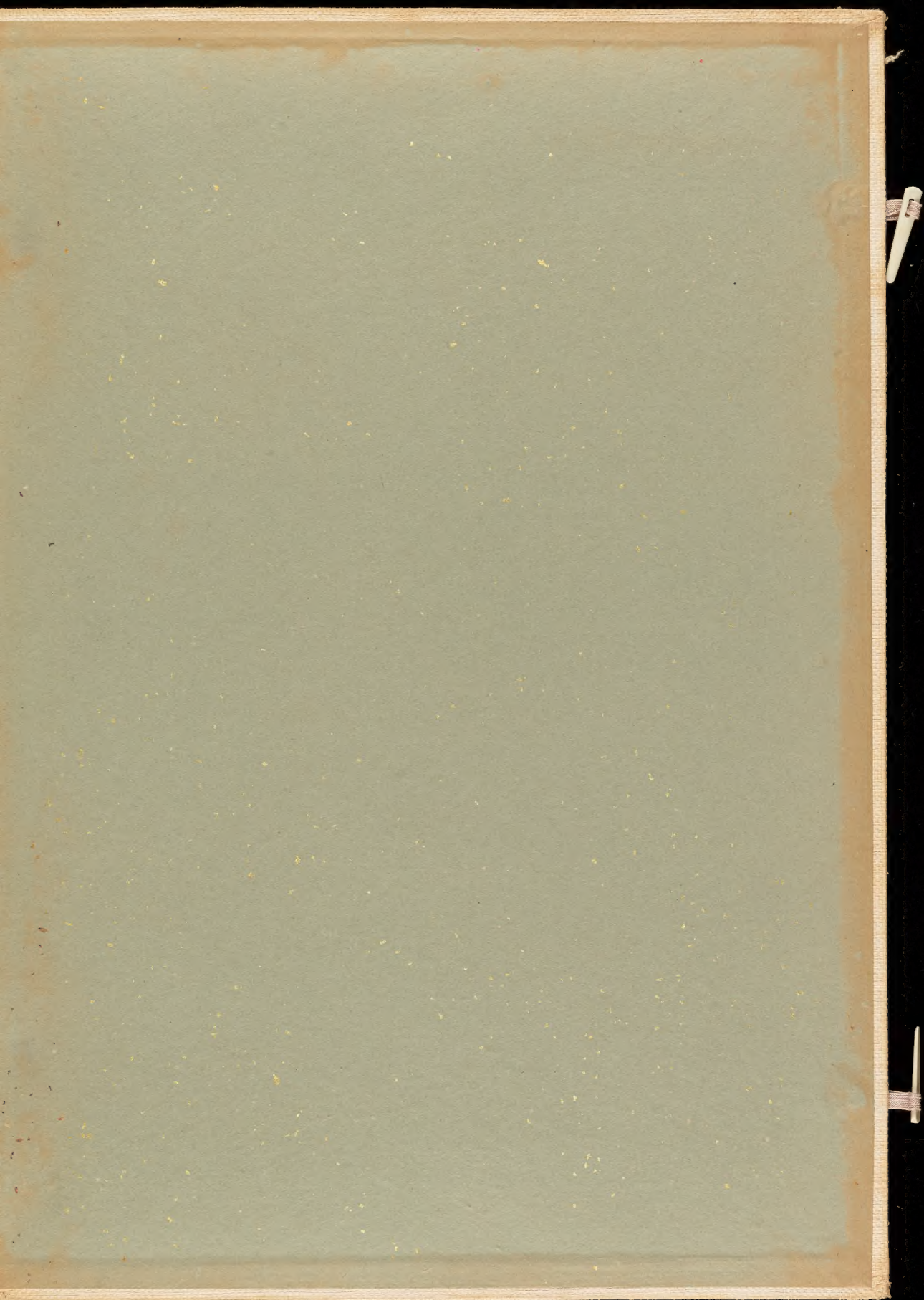


真義大觀



真義大觀

Vol. XV



MILLS COLLEGE
LIBRARY



Gift of the
Rockefeller Foundation

ART DEPARTMENT

SELECTED RELICS

of

JAPANESE ART

Vol. XV

EDITED BY S. TAJIMA

真義大觀

第十五冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHONIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

[ALL RIGHTS RESERVED]

SELECTED RELICS

of

JAPANESE ART

1897

EDITED BY S. A. J. J. J.



大正新集

第十一卷

PRINTED

BY

NIPPON SHIMBUN KYOKWAI

THE SHIMBUN SHIN

OF SHIMBUN KYOKWAI

AND FOR A. J. J.

1897

1897



真美大觀 第十五册

目次

作者不詳鳥毛立女屏風繪寫真版	一枚	李在筆山水圖寫真版	一枚
高階隆兼筆春日明神驗記繪卷木版摺及寫真版	二枚	宗丹筆子母鶴圖同上	一枚
若冲筆雪柳鴛鴦及菊花小鳥圖木版摺	二枚	雪舟筆觀音圖同上	一枚
堀川文麟筆田家秋收圖(寫真版)	一枚	雪舟筆達磨圖同上	一枚
傳止利佛師筆法隆寺壁畫木版摺及寫真版	二枚	傳張路筆東方朔圖同上	一枚
傳徐熙筆梅鷺圖(寫真版)	一枚	達仙筆琴棋圖同上	二枚
筆者不詳寶樓閣曼荼羅同上	一枚	雲谷等益筆山水圖屏風同上	二枚
筆者不詳一字金輪畫像同上	一枚	盛茂輝筆谿山閑適圖同上	一枚
春日隆能筆源氏物語畫卷木版摺	一枚	藍瑛筆秋景山水圖同上	一枚
傳藤原光長筆地獄草紙畫卷寫真版及木版摺	二枚	狩野探幽筆雲中文殊圖同上	一枚
傳馬達筆山水圖寫真版	一枚	武丹筆谿山靜釣圖同上	一枚
傳夏珪筆山水牧童圖同上	一枚	英一蝶筆蟬丸圖同上	一枚
梁楷筆水鴨圖同上	一枚	圓山應舉筆虎圖同上	一枚
牧谿筆遠浦歸帆圖同上	一枚	森狙仙筆谿樹群猿圖同上	一枚
周季常筆阿羅漢圖同上	二枚	酒井抱一筆新六歌仙圖木版摺	一枚
門無關筆布袋圖同上	一枚	谷文晁筆山水圖寫真版	一枚
筆者不詳觀音圖同上	一枚	椿椿山筆赤壁前遊圖同上	一枚
傳王若水筆月下漁泊圖同上	一枚	山本梅逸筆墨竹圖同上	一枚
何澄筆谿村煙雨圖同上	一枚	鈴木其一筆不動明王畫像木版摺	一枚
		中林竹溪筆嵐山圖寫真版	一枚
		貫名海屋筆山水圖同上	一枚
		日根對山筆仙山樓閣圖同上	一枚

斗落不藉息手立丈風解(寔真頭)

一妹

李濟筆山水圖(寫真)

SELECTED RELICS OF JAPANESE ART.

Vol. XV.

CONTENTS.

I.	Beauty under the Tree (collotype)	<i>Artist Unknown.</i>
II.	Panoramic History of the Deity of Kasuga Shrine, Picture-roll;—two plates (collotype and wood-cut)	<i>By Takakané Takashina.</i>
III.	A Pair of Mandarin Ducks and Willows: Small Birds and Chrysanthemums;— two plates (wood-cuts)	<i>By Jakuchû Itô.</i>
IV.	Harvest Scene (collotype).....	<i>By Bunrin Shiokawa.</i>
V.	Bheshajyaguru: Bodhisattva;—two plates (collotype and wood-cut)	<i>Said to be by Tori.</i>
VI.	Plum-flowers and Heron (collotype).....	<i>Said to be by Hsu Hsi (Chinese).</i>
VII.	Mandala of the Mahâmâni-vimânâ Sûtra (collotype)	<i>Artist Unknown.</i>
VIII.	Mahâ-vairocana (collotype).....	<i>Artist Unknown.</i>
IX.	Scene from Genji-monogatari (wood-cut).....	<i>By Takayoshi Kasuga.</i>
X.	Panoramic Pictures of Niraya;—two plates (collotypes).....	<i>Said to be by Mitsunaga Fujiwara.</i>
XI.	Landscape (collotype).....	<i>By Ma K'uei (Chinese).</i>
XII.	Landscape in Perspective (collotype)	<i>Said to be by Hsia Kuei (Chinese).</i>
XIII.	White Herons and Rocks (collotype)	<i>By Liang Kai (Chinese).</i>
XIV.	A Distant Coast and Returning Ships (collotype).....	<i>By Mu-Chi (Chinese).</i>
XV.	Arhats;—two plates (collotypes)	<i>By Chou Ch'ang (Chinese).</i>
XVI.	Pu-tai (collotype).....	<i>By Men Wu-Kwan (Chinese).</i>
XVII.	Avalokiteśvara (collotype).....	<i>Artist Unknown.</i>
XVIII.	Fishing-boat in the Moonlight (collotype)	<i>By Wan Jo-shui (Chinese).</i>
XIX.	Village in Gorge, Enveloped in Mist (collotype)	<i>By Ho T'eng (Chinese).</i>
XX.	Landscape (collotype).....	<i>By Li Tsai (Chinese).</i>
XXI.	Mother Quail and Her Little Ones (collotype)	<i>By Sôtan Oguri.</i>
XXII.	Avalokiteśvara (collotype).....	<i>By Sesshû.</i>
XXIII.	Dharma (collotype)	<i>By Sesshû.</i>
XXIV.	Tung Fang-so (collotype).....	<i>By Chang Lu (Chinese).</i>
XXV.	Koto and Checkers;—two plates (collotypes).....	<i>By Ta Hsien (Chinese).</i>
XXVI.	Landscapes;—two plates (collotypes)	<i>By Tiyeiki Unkoku.</i>
XXVII.	Lonely Wanderer in a Mountain Valley (collotype)	<i>By Shang Maohua (Chinese).</i>
XXVIII.	Autumnal Landscape (collotype)	<i>By Lan Yin (Chinese).</i>
XXIX.	Mañjusri Among the Clouds (collotype)	<i>By Tannyû Kanô.</i>
XXX.	Fishing in a Lonely Valley (collotype)	<i>By Wu Tun (Chinese).</i>
XXXI.	The Old Poet: Seminaru (collotype).	<i>By Ichô Hanabusa.</i>
XXXII.	Tiger (collotype)	<i>By Ôkyo Maruyama.</i>
XXXIII.	Monkeys (collotype)	<i>By Sosen Mori.</i>
XXXIV.	The Six New Poets (wood-cut).....	<i>By Hôitsu Sakai.</i>
XXXV.	Landscape (collotype).....	<i>By Bunchô Tani.</i>
XXXVI.	Wandering Among Chih-pi (collotype)	<i>By Chinzan Tsubaki.</i>
XXXVII.	Bamboos (collotype)	<i>By Baiitsu Yamamoto.</i>
XXXVIII.	Arya Acara (wood-cut)	<i>By Kiitsu Suzuki.</i>
XXXIX.	Arashiyama (collotype)	<i>By Chikbei Nakabayashi.</i>
XL.	Landscape (collotype).....	<i>By Kaioku Nukina.</i>
XLI.	Hermit Mountain and Pavilions (collotype)	<i>By Taizan Hiné.</i>

SELECTED REIMS OF JAPANESE ART.

Vol. VI.

CONTENTS.

I	Scenes under the Tree (collotype)	By Japanese
II	Passionate History of the Lady of Kanaga Shrine; Pictures—two plates (collotype and wood-cut)	By Japanese; Japanese
III	A Pair of Mandarin Ducks and Willows; Small Birds and Chrysanthemums—two plates (wood-cut)	By Japanese
IV	Harvest Scene (collotype)	By Japanese
V	Plum-flowers and Heron (collotype)	Said to be by Tōri
VI	Mandarin Ducks and Willows (collotype)	Said to be by Hsu Hsi (Chinese)
VII	Mandarin Ducks and Willows (collotype)	By Japanese
VIII	Mandarin Ducks and Willows (collotype)	By Japanese
IX	Scenes from Genji-monogatari (wood-cut)	Said to be by Mitsunaga Egarawa
X	Passionate Pictures of Ninjō;—two plates (collotype)	By Hsu Hsi (Chinese)
XI	Landscapes (collotype)	Said to be by Hsu Kuei (Chinese)
XII	Landscapes in Perspective (collotype)	By Hsu Kuei (Chinese)
XIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XIV	A Dragon Boat and Rowing Ships (collotype)	By Hsu Kuei (Chinese)
XV	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XVI	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XVII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XVIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XIX	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XX	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXI	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXIV	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXV	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXVI	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXVII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXVIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXIX	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXX	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXI	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXIV	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXV	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXVI	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXVII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXVIII	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XXXIX	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XL	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)
XL	White Herons and Reeds (collotype)	By Hsu Kuei (Chinese)

帝室御物

鳥毛立女屏風繪(紙本顔手彩色其他墨畫)

(六曲屏風一帖中の一扇)

作者不詳

各扇竪四尺五寸一分、横一尺八寸七分

此の御屏風は天平勝寶八年六月二十一日聖武天皇の追福の爲に光明皇后の毗盧舍那佛に獻せられたるものなり。即ち正倉院古文書の東大寺獻物帳に見えたる、御屏風壹佰疊中の鳥毛立女屏風にして、今尙現に正倉院に藏せらるゝ寶物とす。六扇各、樹下の美人を圖し、頭髮と衣服とに鳥毛を貼附して裝飾したるもの。今は鳥毛大かた失せて其の下に畫きたりし描線露れたり。先年此の屏風修補の時、張りこみの中に天平勝寶四年六月廿六日の文ある反古ありしを見たるより考ふれば、其の製作年代は天平勝寶四年より八年迄の四年間なること極めて明確なり。人物の顔と手とには彩色を施したれど、頭髮及び衣褶の描法は鳥毛貼付の下畫に過ぎざるを以て、粗筆を用ゐる樹石は初めより墨畫なりしものゝ如し。本圖筆痕、鮮明にして明かに當時の畫風を見ることを得べし。其の技術は尙稚嫩なるを免れずと雖も、樹幹の鱗節及び石皴の畫法、蛟、寫生に叶ひて、頗る曲折の巧みを示せるのみならず、其の皴法は悉く唐の山水畫の面影を傳へたるものなり。又美人樹下に立ちて手に寶珠を弄する所、蓋し當時の風俗畫なり。本書第二冊に掲ぐる吉祥天の面相も本圖の美人に酷似せるを見る。此の種の相貌は即ち奈良時代の人々の美と爲したる所なりしや必せり。其の紅粉を施し、蛾眉を畫きたりしものなること及び服裝、髮容亦以て當時の俗を察するに足る。而して鳥毛の屏風は此の外にも、獻物帳中又鳥毛、豪書屏風及び鳥毛帖成文書屏風ありて、前者は尙現存せるを見るも、其の當時に行はれたる裝飾の意匠なりしことを知るべし。

BEAUTY UNDER THE TREE.

(Picture on one panel of six-fold screen; size of panel, 4 feet 5½ inches in height by 1 foot 10½ inches in breadth.)

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

This screen was offered to Vairocana Buddha by Empress Kōnyō to propitiate the god in behalf of her departed spouse, Emperor Shōmu (724-748). It is now preserved in the Imperial Treasury, Shōsōin, Nara. One hundred of these folding-screens are enumerated in the "Catalogue of Offerings to the temple, Tōdaiji."

In each of the six panels there was depicted a beautiful lady standing under a tree: the locks of her hair and her garments were done with feathers, but the feathers have mostly been torn off and now but little trace of them is to be seen save outlines. Some time ago, when repairing these screens, a paper was found inside of one which contained, in writing, the date: 26th day, 6th month, 4th year of Tempyō-Shōhō (August 10th, 752). From this, it is to be understood that these panels were made at some time between the 4th and the 8th years of Tempyō-Shōhō. The faces and hands of the persons were painted in colours, but wherever feathers had been used for decorative purpose, there is nothing now but simple lines. It is probable that the trees and rocks were done in monochrome from the very first. We may distinctly trace the brushwork of these pictures, and hence get a good idea of the character of pictorial art at that time: although it was in an undeveloped state, we are led to suppose, from the method of depicting the complex character of trees and rocks, that probably they were copied from natural objects; while the manner of representing the figures in the rocks, suggests the influence of landscape artists of the T'ang dynasty, China. The lady playing with a jewel-shaped ball under a tree shows the costume of the time: in this respect, it resembles the picture of Suri-devi, reproduced in the second volume of this series, and it is to be supposed that her face shows the ideal type of female beauty during the Nara era: from the suggestion of rouge on the face, the thin black lines of the artificial "high-eyebrows," the garments, and the style of dressing the hair, we get many an interesting glimpse at the customs of that remote time. Besides this: in the catalogue, the screen is described as being made with feathers, with some square Chinese ideographs on the folding-panels, and some Chinese literary compositions, all of the same material. The characters are yet traceable, and from them we may see the design adopted at that time.

海、魚獲多し、...

、...

、...

、...

、...

、...

、...

、...

READY FOR THE TALK

Learn on our hand of a high school in the city of New York

OF THE DEPT. OF THE CITY

OF THE CITY

... of the city of New York, in the year of our Lord one thousand nine hundred and twenty...





帝室御物

春日明神驗記繪卷(絹本着色)

高階隆兼筆

第三卷及び第十四卷中の二段

(全幅一尺三寸七分)

春日驗記及び筆者高階隆兼のことは本書既に廣く述べたり茲に出す二圖は第二卷及び第十四卷中の各一段にして甲は詞書に知足院殿藤原忠實公承暦二年一應保二年長者にておはしける時常陸國司鹿島の宮を造營して御社のありさまを記録して國司かよひける殿中の女房のもとへつかはしたりければ殿下御覽じて扇をか女房に給はせける女房うれしさに歌をよみてたてまつりけり御笠山まつふく風ものどけてちどせのかげをあふぎみるかなかく申たりければみかさやまさしてたのめる君なればちどせの影をのどけくやみむごおはせられけり國司これを見て一首をそへて鹿島の宮にたてまつりけり千どせまでかけてぞまもる氏人のかみへといます君のたまづきこれらをみな寶殿におさめけりその夜大福宜中臣則助示現にかふりける御歌三笠山かせぎの島にすさみしてかくめづらしきあどを見るかなとあり甲圖は即ち忠實公の扇を女房に賜ひて和歌の應酬あるさまを畫けるなり又乙は或時京都大火の際一字のみ焼失せざるを異とし人々寄り集りて長押に唯讀論一巻あるを發見し是れ春日明神が之を擁護したまひたるにより此一字の鳥有に歸せざりしことを感歎せる事迹を寫せり本書卷の貴重なる所以は前冊既に之を説きたれば茲には之を贅せず

PANORAMIC HISTORY OF THE DEITY OF KASUGA SHRINE, PICTURE-ROLL

BY TAKAKANÈ TAKASHINA.

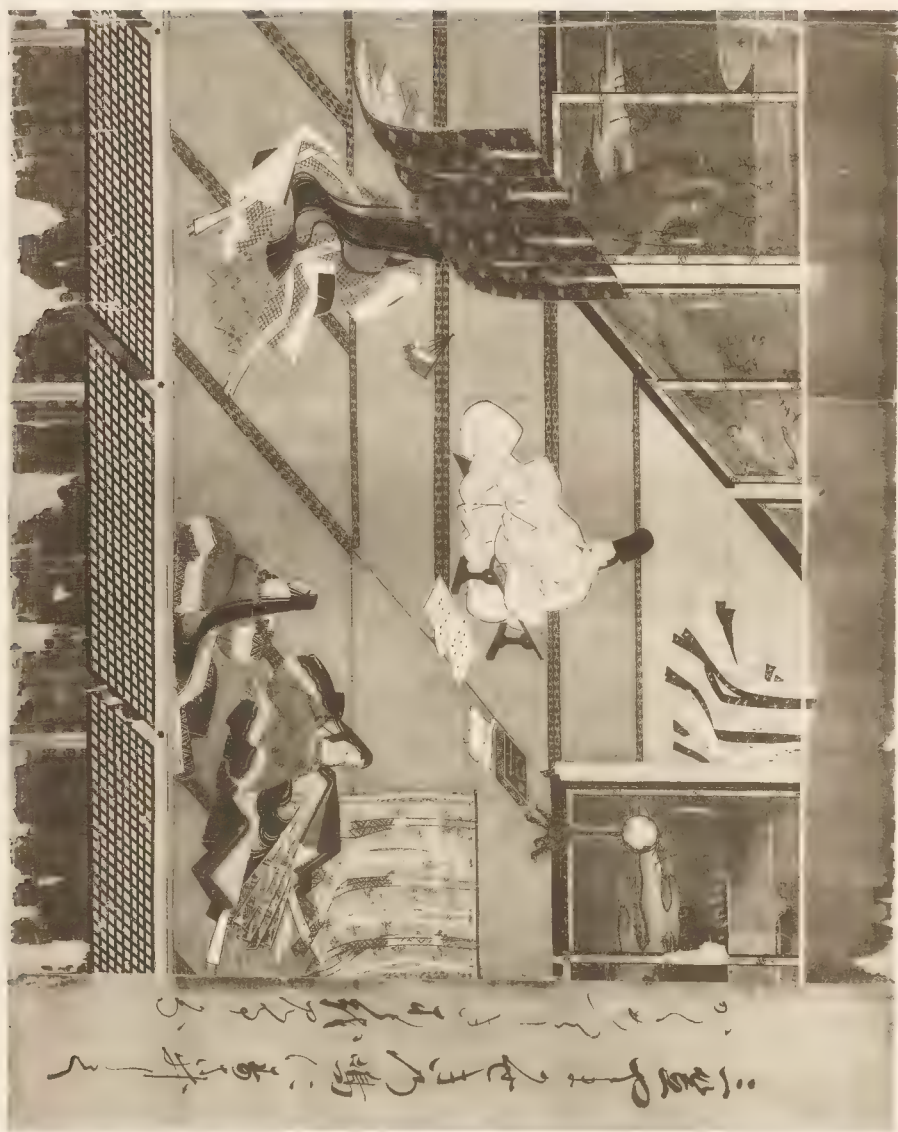
(Colours on silk; width of roll, 1 foot 4½ inches.)

PROPERTY OF THE IMPERIAL HOUSEHOLD.

(COLLOTYPE AND WOOD-CUT.)

We have frequently referred to the history of Kasuga shrine and the artist, Takakanè Takashina. The two pictures here reproduced are scenes depicted in the third and fourteenth sections. About the former, the record runs as follows: "When Chisokuin (Tadasanè Fujiwara, from 2nd year of Shōriaku to 2nd year of Ōhō, 1078 to 1162) was a Minister of State, he saw the account of Kashima shrine, Hitachi province, which was constructed by the governor of that province at the time, which account had been presented to a Court lady by the governor. Then Chisokuin gave a fan to that lady, who, greatly pleased by this compliment, composed a couplet, which she presented to him: 'The wind blowing upon Mount Mikasa is very pleasant, and on the mount we see the shadows of a thousand years.' In reply, the Chisokuin composed a stanza: 'As I trusted you, as we do Mount Mikasa; do you feel pleasant at the thought of the shadows of a thousand years?' The governor of Hitachi, above mentioned, coming across these distichs, in his turn wrote a poem, and the three couplets he offered to the Kashima shrine. The third poem was as follows: 'We now offer the compositions of noble persons to the deity who guards the people for a thousand years.' That very night the deity appeared to Norisuké Nakatomi, the keeper of the shrine, and showed a poem, as follows: 'I looked at these interesting compositions while staying on an island, far distant from Mount Mikasa.'

Of the pictures given here, the first shows Tadasanè giving the fan to the Court lady, and the exchange of poems between them; and now we shall tell about the second picture: When, once, there was a great conflagration in Kyōto, only one building of those in the section swept by the flames was not consumed by the fire: people, thinking this strange, gathered around the building and found a volume of *Wei Shik Lun*, a Buddhist work by Vasubhandu. The spectators greatly wondered at this, and believed that the building had been protected by the deity of Kasuga shrine, thus escaping the devouring flames. The second picture illustrates this episode. About the great artistic value of this picture-roll, we have already told in a preceding volume, and it is not necessary to repeat here.



この部屋は、
江戸時代のもので、
障子や襦袢など、
当時の生活様式が
よく見えます。



帝室御物

雪柳鶯鶯圖及菊花小鳥圖

(絹本着色) 伊藤若冲筆

(各四尺七寸九分横二尺六寸五分)

帝室の御物に属する若冲三十幅の大作は先に既に其の一二を出だせり茲に掲ぐる所の二圖亦各其の一とす若冲丹精を披瀝して此の大聯作を成就し之を俗寰に流傳せることを欲せず名山に藏して永く身後に留めむことを冀ひ舉げて相國寺に寄せしもの今や轉じて御府の珍と爲る利を捨てゝ作を重んじたる高邁の心操誠に欽尚すべきなり此の二圖亦例に依りて裝飾美の要素に富み巧麗奇故會て他に類品を見ず一家の機軸超然として世外に高し

A PAIR OF MANDARIN DUCKS AND WILLOWS:
SMALL BIRDS AND CHRYSANTHEMUMS.

BY JAKUCHŪ ITŌ.

(Two of thirty *Askenums*, in colour on silk; size of each, 4 feet 6 $\frac{1}{2}$ inches by 2 feet 7 $\frac{1}{2}$ inches.)

OWNED BY THE IMPERIAL HOUSEHOLD.

(WOOD-CUTS.)

We have already reproduced, in this series, several of the Thirty pictures by Jakuchū which belong to the Imperial Household. The present pictures are reproduced from two more of the thirty, and they were done by the artist with a veritable pouring out of his might and ability. He did not wish to have these pictures pass into the hands of ordinary people, and so he donated them to a certain famous temple, because he desired to have them preserved as mementos long after his death. With this purpose, he sent them to Shōkokuji, and now they belong to the Imperial Household. He did not care to receive money for these masterpieces, and the fresh design of the subjects display a wealth of skill such as cannot be found in other artists' works. There is no one who surpasses him in his particular mode of treatment.





京都御所御襖畫

田家秋收圖(紙本泥引墨畫)

塩川文麟筆

竊に校題して竪六尺二寸横九尺六寸六分

塩川文麟字は士温雪章と號す、岡本豊彦に學びて四條派の山水を善くせり、清麗輕巧多く豊彦に譲らず、本圖は安政二年御造營の時命を奉じて畫く、所今現に常御殿に在り、文麟四十八歳の作にして其の一代の大作とす

HARVEST SCENE.

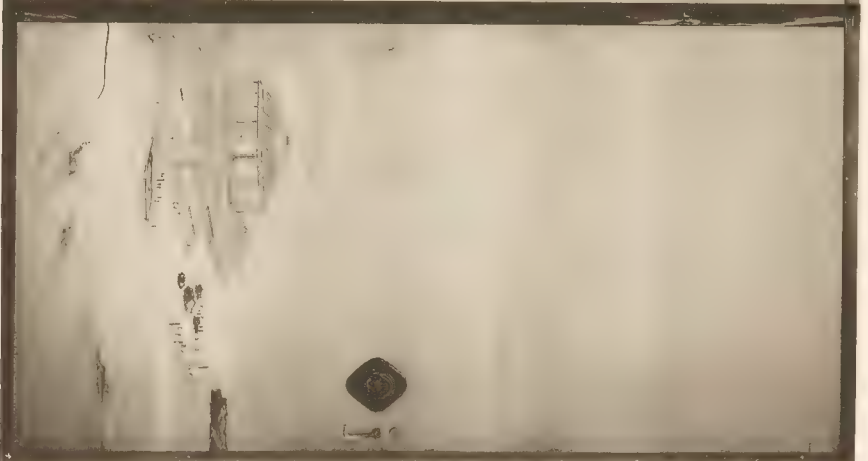
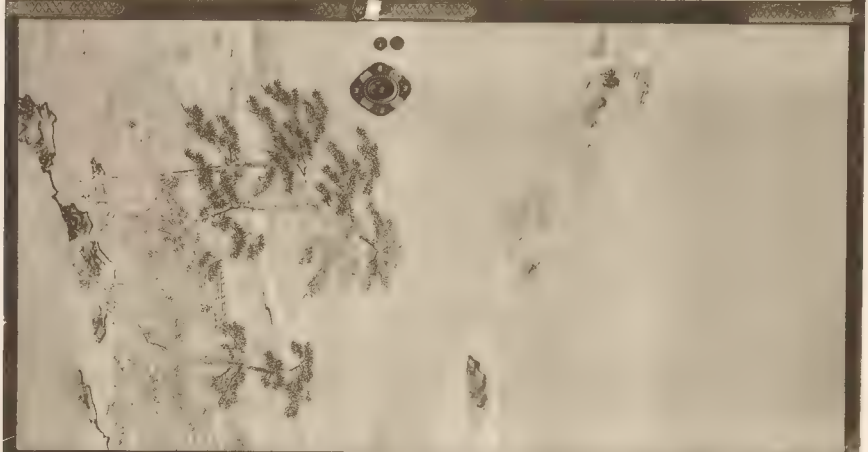
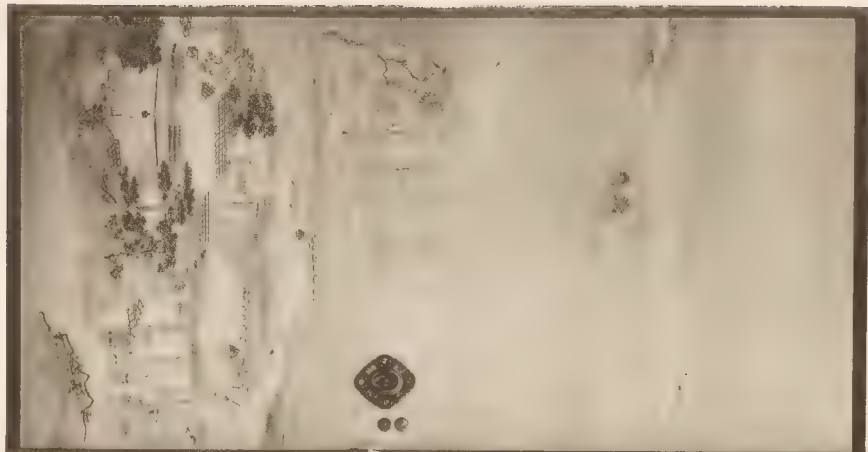
Pictures on *fusuma*, sliding wall-panels, of the Imperial Palace, Kyōto.

BY BUNRIN SHIOKAWA.

[Monochrome on paper; size, 6 feet 4 inches in height by 9 feet 7½ inches across three panels.]

(COLLOTYPE.)

Bunrin Shiohawa, whose surname was Shion, was otherwise called Unshō. He studied under Toyohiko Okamoto, and attained considerable ability in landscape painting according to the canons of the Shijō school: in purity and delicacy quite emulating his teacher, Toyohiko. The pictures reproduced here were painted in the 2nd year of Anyei (1773), while the palace was being reconstructed, and, at present, are to be seen in the apartment called Tsunegoten. They were done by Bunrin when he was forty-eight years of age, and are considered the masterpieces of his life.





金堂壁畫藥師刹土圖及菩薩圖着色

傳止利佛師筆

(第一圖 一丈八尺五寸、第二圖 一丈四尺九寸六分)

法隆寺金堂壁畫の事は先に第二冊に於いて之を説明して其の菩薩圖一面を掲げたり茲に出だすは北壁東脇の藥師刹土圖と東壁南隅の菩薩圖とにして前者は藥師如來を中尊とし左右に四菩薩二比丘及び四天王南方左右に二執金剛神を畫き、佛前には摩尼珠を盛りたる裝飾器を置き、其の左右に各一獅子あり上には天蓋ありて其の左右には各一天童子の空中に飛びて供養の物を捧ぐるあり藥師如來は說法相を爲して椅に臨し背後に三重の圓光を畫けり菩薩圖は左手に一蓮の未敷蓮花を把りて、華臺の上に結跏趺坐す右手の印相詳かならず其の尊名定め難し古今目錄抄以下法隆寺の所傳に依れば金堂壁畫の四佛は西壁の彌陀東壁の寶生及び北壁西脇の釋迦と東壁の此の藥師とを以て之に名づくとも雖も密教渡來以前の四佛には阿闍寶生等を數へずして彌陀釋迦藥師彌勒を立てたりけむとおぼしきが故に之を四方に配當すれば茲に出だせる藥師刹土と稱し來りしものは即ち彌勒の刹土にして東壁の寶生と稱し來りしもの知りて藥師ならむ圖相畫風共に頗るアビンタ諸窟寺の壁畫に類して古代印度の趣致を存したる所歴々指點すべきものあり蓋し來だ唐代の支那化を受けざる隋朝乃至初唐以前に於ける西方所傳の遺法な

BHESHAIYAGURU: BODHISATTVA.

SAID TO BE BY TORI.

(First, 10 feet by 8 feet 6 inches; Second, 10 feet by 4 feet 11½ inches.)

WALL-PAINTINGS IN THE KONDO HALL OF THE TEMPLE, HÔRYŪJI, YAMATO.
(WOOD-CUT AND COLLOTYPE.)

In the second volume, we described the mural decorations of the Kondō of Hōryūji, and reproduced a picture of Avalokiteśvara Cakravartī Cintā-maṇi. The present first picture is found on the eastern side of the north wall, and represents Bhesajyaguru, and in the southern corner of the east wall is a Bodhisattva. In the former Buddha Bhesajyaguru is the chief character and at his side are four Bodhisattvas, two Bhikshus, and four Mahārājas: in front, to the right and left, are two Vajrapāṇi. Before the Buddha is placed a decorated vessel, full of jewels, and in the foreground, right and left, are two lions. Above the deity is a heavenly canopy, at each side of which is an angel who flies through the air with oblations. The Buddha assumes the attitude for preaching, kneeling on a pedestal. In the background is shown a triple, concentric halo.

In the second picture Bodhisattva bears one branch of half-opened lotus-flower in his left hand and kneels on the "reasoning stool." The conformation of the right hand is not clear, therefore his name is not to be clearly determined.

According to the legends of Hōryūji and of other authorities, e. g. *Kokon Mokuroku-shū*, the four Buddhas on the whole mural decorations of the Golden Hall, are Amitābha, on the west wall, Ratna-sambhava, on the east wall Śākyamuni, on the west half of the north wall, and this Bhesajyaguru on the east half of the north wall. But the four Buddha known before the introduction of the doctrine of the Shingon sect, do not include Akshobhya, Ratnasambhava et als., and in their stead were Amitābha, Śākyamuni, Bhesajyaguru and Maitreya; therefore, these were added to the four doctrines.

The so-called Bhesajyaguru's jurisdiction is the Paradise of Maitreya, and we suppose the Buddha Ratnasambhava of the east wall may perhaps have been substituted for Bhesajyaguru. The form and style, both, are like the wall pictures of Lockoull temples of Ajanta. We can discern clearly the influence of the ancient Indian aspect, and we think this was derived from the doctrines of Western India which had not been influenced by the civilisation at the beginning of the Sui dynasty before the dynasty of Tang, China.

U: BODH. SATTA

WALT BAINBRIDGE, IN THE HOUSE OF REPRESENTATIVES





梅鷺圖絹本着色

傳支那五代徐熙筆

重一尺七寸六分横一尺三寸

伯爵松平直亮君藏

徐熙の作と稱するものは既に屬之を
出だせり、絃に掲ぐる圖亦傳へて其の
遺品と爲す、其筆意彩法を見るに、縱令
徐熙の畫として強ち信憑すべき明徴
あるに非ずと雖も、此の種の畫の宋朝
以上の物なることは、復た争ふべから
ざるなり

PLUM-FLOWRES AND HERON.

SAID TO BE BY HSÜ HSI (CHINESE).

(*Kakemono*, coloured on silk; size, 1 foot 8 $\frac{3}{4}$ inches by 1 foot 3 $\frac{1}{2}$ inches.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have already reproduced a picture alleged to be from the hand of Hsu Hsi, and there is a tradition that this, too, is his production. In the technique and colouring, there are distinct traces of old times, different from the style of the Sung pictures. Although there is no proof that it was done by Hsu Hsi, we can safely decide that it is a production of a time before the Sung dynasty.

とある。

以上いふことは、この書に於ては、
ある。事とを説く。神の良いた
能無に説く。一、神の良いた
品と説く。二、神の良いた
出づるの神。神の良いた
神の良いたと説く。三、神の良いた

神の良いたと説く。

神の良いたと説く。

神の良いたと説く。

PLUM-FLOWERS AND BIRCH

AND TO THE BIRCH

COLLECTED BY JOHN KAPPEL, M.D., F.R.S.

COLLECTED BY

THE HONORABLE MEMBERS OF THE HOUSE OF COMMONS

AND TO THE BIRCH





寶樓閣經曼荼羅絹本着色 筆者不詳

(原五尺一寸七分、横四尺一寸二分)

京都興言宗大本山教王護國寺塔頭寶壽院藏

寶樓閣經の曼荼羅は唐不空譯大寶廣博樓閣善住秘密陀羅尼經の建立曼荼羅品又は畫像品に依りて圖するものなり中院又中壇外院又大壇に分ち中院の中央には樓閣の中に釋迦牟尼佛說法相を爲して蓮花獅子座の上に坐し其の前には蓮池より出でたる蓮花の上に百輻の輪寶あり佛の左邊に立ちて金剛杵と白拂を把れるは金剛手菩薩佛の右邊に立ちて寶珠と白拂を把れるは四天王なり中院に四門あり西門に立ちて甲冑を着け器仗を執れるは四天王なり中院に四門あり西門(上方)の内には八臂の金剛使者天女南門右方には吉祥天女北門左方には伽藍尼天女あり中外兩院の四隅には花を盛りたる餅を置く外院亦四門あり東門下方内には七子の圍繞せる阿利帝母南門内には大自在天王西門内には華嚴羅刹女北門内には七妹女の圍繞せる毗摩天女を書けり以上を建立曼荼羅品の所説に依りて圖せる所とす而して本圖は更に畫像品に依りて佛前右邊に四面十二臂の金剛手菩薩左邊に四面十六臂の寶金剛菩薩金剛手菩薩の下に吉祥天女吉祥天女の後に金剛使者天女寶金剛菩薩の下に伽藍尼天女伽藍尼天女の後に華嚴天女蓮池の岸に持誦者樓閣上の虚空中に梵天毗紐天大自在天の散華供養を書けり虚空中の一人は經中所説なきを以て尊名明ならず今此畫の作風を見るに人物の形相全く唐風に屬せり古來東寺に弘法大師御請來の寶樓閣曼荼羅ありしことは密家の傳稱せる所なるに考ふるも此の畫恐らくはそれを模せしものならむ本圖製作の年代は固より明かならずと雖も筆法彩法等に依りて之を考へ且寶樓閣經法の治曆延久德徳の頃西曆一〇六五年—一〇八六年に專ら行はれたる先蹤あるに徴すれば蓋し當時の物なるべし

MANDALA OF THE MAHĀMĀNI-VIMĀNĀ SŪTRA.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; size, 5 feet 1¾ inches by 4 feet 3¾ inches.)

OWNED BY KYŌWŌGOKOKUJI, KYŌTO.

(COLLOTYPE.)

This Mandala was painted to illustrate the Chapters entitled "The Way of Composing the Mandala," and "Graphically Illustrating the Image of Mahāmāni-vipura-vimānā-viśva-supratisthita-guhyā-parama-rahasya-kalparaja-dhārāni," translated into Chinese by Amoghajīvajra, T'ang dynasty.

The picture shows the Central Hall and Outer Enclosure. Inside the pavilion, there is deposited an image of Śākyamuni (Buddha) in the attitude of preaching, seated on the padma-simha-sana, and in front of him is a Cakra, with One hundred spokes, on a Lotus-flower which springs from the Lotus-pond. At the left-hand side stands Vajrapāni Bodhisattva, having the Vajra and a white Oāmara, and at the right side of Buddha stands Manivajra Bodhisattva, bearing the Mañi jewel and having a white Cāmara. The figures in armour in the four quarters of the Hall are Catur Mahārāja. The Central Hall has four gates: inside the West gate—upper portion of picture—there are eight armed Vajradhātū-devi. Inside the Southern gate—right side of picture—are S'ri-devi; and inside the Northern gate—left side of picture—are seated Gandini-devi. Inside and outside of the corners of the enclosure, there are flower-vases. Outside of the enclosure, there are four other gates: in the Eastern one—lower part of picture—is Hariti, surrounded by seven Devi; in the Southern gate, Mahēśvara (Śiva); in the Western gate, Pushpadanti-Rākshasi; and in the Northern gate, Vemacitra devi, surrounded by seven young maidens. The above mentioned arrangement is based upon the chapter of the Composing Mandala, and this Mandala received some additions from the chapter, Picturing Image. To mention these: In front of the Buddha, at the right side, there is seated Vajrapāni Bodhisattva, having four faces and twelve arms, and at the left side, Ratnavajra Bodhisattva, having four faces and sixteen arms. In front of the former Bodhisattva, Sri-devi is sitting, and back of her there is a four-armed Vajradhātū-devi; and in front of the latter Bodhisattva is Gandini-devi, having back of her Pushpadanti-devi. Near the Lotus-pond are seated Reciters. In the sky, over the pavilion, Brahmā, Vishnu, and Mahēśvajra (Śiva) are offering flowers: but there is one more, whose name is not given, and therefore this one cannot be explained in the sūtra.

Now, to give some results of investigation as to the date when this Mandala was probably painted. In its technique and from the appearance of the figures, we detect traces which lead us to infer that it belongs to the time of the T'ang dynasty. It is known to scholars of esoteric Buddhism, that in the temple, Tōji, there was deposited a Mandala of this kind, which was brought from China by the famous Kōbō Daishi. We think this Mandala may, perhaps, be a copy of that, although we do not know when it was actually copied. From the technique and colouring, and from the fact that the rite of the Mahāmāni-Vimāna sūtra was practised in the periods Jiryaku, En-kyū, and Ōtōka (1065 to 1086), we suspect that it may have been produced about that time.



一字金輪畫像(絹本着色)

筆者不詳

縦三尺六寸九分横二尺八寸

横濱原 富太郎君藏

一字金輪の事は先に本書第五冊に述べた
るが故に茲に再びせす本圖は何人の筆
なるやを知らずと雖も之を第一冊に出だ
せる六観音に較ぶれば様式稍古く之を五
秘密圖と較ぶれば畫風全く同じきを認
むべしされば本圖の製作は蓋し藤原時代
に在らむ其の理想は美にして威ある密嚴
の能事を極め謹巧精麗の描筆彩法眞に是
れ佛教畫圖の最上乘後世何物の巧技か能
く之に及ぶものあらむや古代の繪佛師を
地下に起こさずは此の種の趣致終に再た
び今世の藝術に見こと能はざるか

MAHĀ-VAIROCANA.

ARTIST UNKNOWN.

(*Kokemura*, coloured on silk; size, 3 feet 8 inches by 2 feet 9½ inches.)

OWNED BY MR. TOMITARO HARA, YOKOHAMA
(COLLOTYPE.)

We have explained about this Buddha in the Fifth volume. We do not know by whom this picture was painted, but, comparing it with the Six Avalokiteśvaras given in the First volume, we find the style of this to be a trifle older, and if we compare its technique with that of the Five Sacred Pictures, it is also different. We think this picture was painted in the Fujiwara era. The conception of this picture is lofty and masterful, and the treatment is very precise, while its colouring is the most skilful that is to be found among the pictures of the Buddhist school. In this respect, the artist is second to none who followed after him, and we shall not find his peer unless we revive some of the old painters of Buddhist pictures. This kind of work cannot be seen in modern Art.



源氏物語畫卷紙本着色 春日隆能筆

（縦七寸二疊）

東京 益田孝君藏

世に隆能源氏と稱する繪卷物三卷あり早蕨宿り木東屋一巻稻木横笛一巻夕露鈴蟲御法一巻にして前二卷は徳川義禮侯の所藏に係かり後の一巻は即ち絃に出だす所のものなり考古書譜には之と同じ繪卷物尙一巻尾州家に在りと言へりされば合せて四卷を存するなり尾州家の前の二卷は寛政十一年八月住吉廣行之を鑑定して源氏物語之内挿絵二卷中務少輔隆親眞筆無疑者也と言ひて詞書は寂蓮法師と傳へ同家藏の後の一巻は飛鳥井雅經卿の詞書なりと傳へたり倭鶴は是等の書を隆能の筆とし詞書を世尊寺伊房卿とし書と合はざるが故に詞書を永長元年六十七歳にて薨じたる伊房卿とし書を隆能として兩者の年代略一致せる倭鶴の説終に行はれ就近隆能源氏と通稱すること蓋し所以なきに非ず隆能姓は藤原左衛門佐清卿の子なり藏人正五位下或は曰はく正四位下又從五位下泰河守に至り繪所預に補せらる繪所一流の祖にして藤原時代最終の大家とす蓋し繪卷物は藤原時代の中葉に於ける和文の隆興に次いで起こり其の遺作には本品より前にも既に志貴山縁起の在るありて漸く鎌倉時代に亘れる大流行の基を開き兼ねて其の畫風の淵源と爲れるものにして最も明かに和繪發展の迹を徴するに堪へたり而も此の繪卷物は志貴山縁起の鳥羽僧正一流の勁拔なる當代特殊の畫風と異なりて用筆纖柔設色婉美を極め人物の面相は所謂引目鈎鼻にして宛も眠れるが如く花にかこち月に泣いて戀愛を語りたる多感多情の士女を表現し能く藤原時代華奢文弱の思潮を具象して眞に優美の極致に詣り純粹和風の典型此に至りて正に爛熟したるを見る茲に掲ぐる圖は其の鈴蟲の巻の末段源氏の君月夜冷泉院に参りたまひし所に於てふねぬるそらおもしろきにわかし人笛などわざとなくふかせたまひてある光景を圖したるものなり

SCENE FROM GENJI-MONOGATARI.

BY TAKAYOSHI KASUGA.

(Emakimono, roll picture, colours on paper; width 8½ inches.)

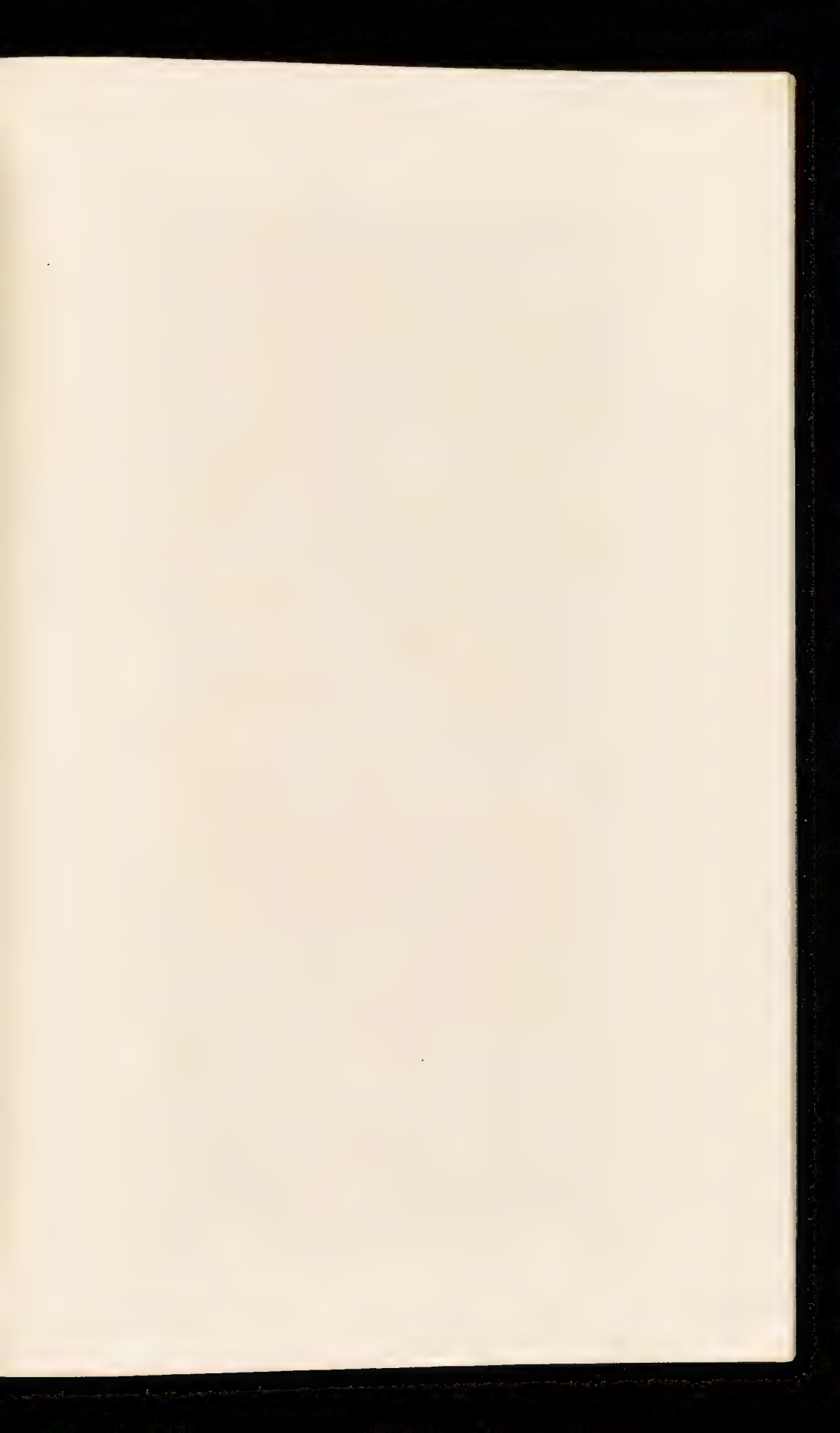
OWNED BY MR. TAKASHI MASUDA, TOKYO.

(WOOD-CUT.)

There are three sets of this *emakimono* which are said to have been painted by Takayoshi Kasuga: one contains the sections called *warabi*, *yadorigi*, and *azumaya*; another that called *kashiwaagi*, *yobobiyagi*; and a third, *yagiri*, *suzumushi*, *minori*. The first and second belong to Marquis Yoshinori Tokugawa, and the third is given here. *Kôko-gwaifu* says that one roll of the same kind as this *emakimono* belonged to Feudal Lord of Owari; so that there are four sets. Two rolls of the Lord set were spoken of in an appreciative manner by Hiroyuki Sumiyoshi, in the 8th month of the 11th year of Kwansei (1799), and he said: "the two rolls of *Genji-Monogatari* painted by Nakatsukasa Shôyû Takachika are undoubtedly authentic." *Yamato-nishiki* asserts that these rolls were done by Takayoshi; we do not know which is true. At any rate, because of the opinion given in *Yamato-nishiki*, that the introduction was written by Korefusa, who died in the 1st year of Eishô (1096) at the age of sixty-seven, and that the painting was done by Takayoshi, they were recently called "Takayoshi Genji." Takayoshi's family name was Fujiwara and he was the son of Kiyotsuna, who was Sayemon-nosuké. He was appointed governor of Mikawa province. He was also appointed Yedokoro-azukari; so he was the first man of the Yedokoro and was the last genius of the time of Fujiwara. We think this style of picture painting, known as *emakimono*, originated about the middle of the Fujiwara era and had its inspiration in Japanese literature. Takayoshi gave us another painting, *Shigisan-engi*, which was done a little before this, and the style of his art prevailed on gradually into the Kamakura era, but the style of this painting is different from that seen in the productions of Toba Sijô, which was the most specialised style of that time. His brushwork is very delicate, the colouring is extremely beautiful: the noses of the people in this painting are upturned and they look as if they were sleeping. The way of using the brush shows very clearly that the persons are men and women who take great delight in the blossoms and are so imbued with sentimentality that they sometimes weep on gazing at the moon. Hence, we get some idea of the extravagance of the taste of the Fujiwara era from this painting: the people of that time were very handsome and were types of the true Japanese.

The picture reproduced here is taken from the latter part of the roll called *suzumushi*, which illustrates the scene of Prince Genji's visit to Reizei-in by moonlight: "young courtiers are playing the flute very pleasantly as the shades of night gradually deepen."





地獄草紙繪卷(紙本着色)

傳 藤原光長筆

幅八寸六分

東京 益田孝君藏

藤原光長の畫寂蓮法師の詞書の地獄草紙
二巻は先に本書第十冊に其の二段を出だ
して説明を加へたり仍りて今茲に重説せ
や本冊掲ぐる所亦其二段にして甲は詞書
に旃檀乾闥婆といふもの鬼等のかうべを
きりてほこにつらぬき云々とありて鬼衆
退治のさまを書けるもの乙は山林の中に
法華の持者ありて大衆の義を思惟するど
ころに鬼神とび來りてこれをなやまさん
とすこの時毘沙門天王佛法護持の爲めに
矢を放ちて鬼神を射る鬼矢に中りて地に
墜ちて盡しむ云々とある圖なり之を光長
筆と稱する伴大納言繪詞と較べて輕放の
描法變雅の樹木全く同巧の妙技に成れる
ものなることを知るべし

PANORAMIC PICTURES OF NIRAYA.

SAID TO BE BY MITSUNAGA FUJIWARA.

(Two portions of two rolls; each roll, total length 18 feet, width 10½ inches.)

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPES.)

About these two rolls of Niraya ("Hell"), painted, it is said, by Mitsunaga Fujiwara, and the explanatory statement of the priest, Jakuren, we have told in the tenth volume of this series, where two other portions are reproduced, and at the same time we gave some information. The reader is referred to that volume. Here, again, we give two more pictures. About the former: it is stated on the roll that Cayda Gandharva "pierced the heads of demons with a spear." So this is the scene of the counter-attack upon the demons for tormenting the souls of human beings. About the latter picture, it is said: "While the custodian of the saddharma pundarika-sūtra was in the forest on a mountain-side, meditating upon the doctrine of Mahāyāna the demons appeared and threatened to trouble him. Then Vairavana-Devarāja came and shot arrows into the demons, in order to defend the Buddhist doctrine: the demons are falling to the ground writhing in agony from the arrows." This scene is illustrated in the picture. Comparing these works with the picture-roll of Tomo no Dainagon, said to have been painted by the same artist, we know that they came from the same hand, because of the similarity of the light touch of the brush and the elegant taste displayed in depicting trees.

盤者疑難（樹木全）同以（姓）

[illegible]

謝人女：食

三和氣水

組編草錄卷之六

© 1999 by John Wiley & Sons, Inc. All rights reserved. This journal is registered at the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923.

OWNED BY MR. T. F. WASTON, (RTO)

[illegible]







山水圖絹本墨畫

傳支那宋朝馬遠筆

(竪三尺四寸七分横一尺六寸一分)

京都興言宗大本山智積院藏

馬遠は先に第九冊に於いて之を紹介せり、
本圖は他の馬遠と稱する諸作に較ぶるに
畫風大いに異なり皴法樹法の勁拔は則ち
稍其性質の似たる所ありと雖も形式に
至りては硬直なる斧劈の趣なくして壯烈
粗獷少しく明の浙派の格調を帯びたり蓋
し是れ南宋末乃至元代に於ける院畫の一
變體にして畫風推移の迹を尋ぬるに宜し
きものなり其の布局規模の雄壯手腕筆墨
の老健なるが如き實に希觀の名蹟にして
縱令馬遠に非ずとするも決して馬遠より
下ることなき妙手の作たるは爭ふべから
ず

LANDSCAPE.

BY MA K'UEI (CHINESE).

(*Enshinmon*, monochrome on silk; size, 3 feet 5 inches by 1 foot 7 inches.)

OWNED BY CHISHAKU-IN, KYÔTO.

(COLLOTYPE.)

We have given an example of Ma K'uei's work in the ninth volume. This picture is different from others that are said to have been painted by him. The treatment of the clefts in the rocks and of the trees, is strong and it resembles, a little, that of the picture given in Volume IX., but while the shape of the rocks is no more angular, yet the picture is a trifle simpler in execution, and it seems to us to show the technique of the Che-chiang school of the Ming dynasty. Perhaps this is one of those pictures pertaining to Buddhistic circles during the Southern Sung dynasty, which had succumbed to the change in taste, and we are able to trace the course of that change in technique, by studying this picture. We seldom see a masterpiece like this, the design of which is so forceful and the mode of using the ink so skilful. If this was not painted by Ma K'uei, it was done by some artist who was in no way second to him.



山水牧童圖(絹本淡彩)

傳支那宋朝夏珪筆

(竪一尺二分、横一尺二寸)

男爵岩崎彌之助君藏

夏珪の事は先に本書第十一冊に述べて其の山水圖を出だせり茲に又本圖を掲ぐ之を前者に比するに、傷爽の樹姿頗る趣を異にせりと雖も、筆法墨情兩つながら南宋名手の特色を觀るべし

LANDSCAPE IN PERSPECTIVE.

SAID TO BE BY HSIA KUEI (CHINESE).

(*Kakemono*, slightly coloured on silk; size, 1 foot 1 1/4 inches square.)

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE)

We have told about Hsia Kuei in the eleventh volume, where we reproduced another of his landscapes. We insert here this one for the purpose of comparison with the former one. Although in the appearance of the thin-foliaged tree we seem to detect some variation, yet the method of using the brush and the tone of the India-ink in the two pictures are worthy of this famous artist of the Southern Sung dynasty.

3



水鶴圖(絹本墨畫)

支那宋朝梁楷筆

(竪徑八寸一分横徑八寸二分)

伯爵伊達宗基君藏

梁楷の作は本書第三冊に李太白圖第十四冊に醉翁圖を出だして評傳を述べたり梁楷素と減筆の人物に長じ従ひて其の遺品に人物以外の雜畫を見ること稀なり本圖減筆濃墨を用ゐて頑石を書き配するに水鶴を以てし壯拔疎放一種の別調を成せり雜草の數筆宛然先の醉翁圖の描法に似たるを認め就扇一揮這の妙趣を出だす真に不測の靈腕なりと謂ふべし

WHITE HERONS AND ROCKS.

BY LIANG KAI (CHINESE).

[*Kakemono*, monochrome on silk; size, 9½ inches by 9¼ inches.]

OWNED BY COUNT MUNEMOTO DATĒ, TOKYO.

(COLLOTYPE.)

The biography of this artist was given in the third volume of this series, in connection with the picture of Li Tai-peh, the Poet, and in the fourteenth volume we have reproduced his picture of A Drunken Old Man. He especially excelled in sketching the human figure with a few bold strokes; and his productions, extant in our day, are almost limited to this type; other pictures from his brush are very rare.

The illustration given here shows a jagged rock done with a rough brush and a splash of ink: to this are added a couple of herons, and the combination displays the artist's special taste of sublimity with intended carelessness of execution. The reeds, done with a few strokes, resemble closely the mode of painting seen in the picture of A Drunken Old Man. His remarkable dexterity in conveying his meaning so clearly with a few bold lines, is deserving of commendation, and displays deep taste.



遠浦歸帆圖(紙本墨畫)

支那宋朝僧牧谿筆

額・尺九分横 二尺七寸二分

伯爵松平直亮君藏

牧谿の事復た重説の煩を省く、其の平生得意の素落たる破筆破墨の妙技は本圖の如きものに於て益其の自在なることを徴するに足れり。瀟湘八景の一たる遠浦歸帆の圖にして江風驟雨を伴ひ來り岸樹皆靡きて晴飈たる光景の畫面の外に隱るゝを觀よ、眞に會心の佳作ならずや。

A DISTANT COAST AND RETURNING SHIPS.

BY MU-CHI (CHINESE).

(*Kakemono*, monochrome on paper; size 1 foot by 3 feet 8½ inches.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.
(COLLOTYPE.)

As we have already told about Mu-chi, there is no need to repeat here. The method usually followed by him, namely: the excellent art of using a rough brush stroke, is seen to perfection in this picture. It shows us one of the Eight Scenes on the Rivers Hsiao and Hsiang, China, and suggests distinctly the wind blowing from the water, while in the distance we see the shore and in the foreground some trees on the bank are bending to the strong breeze. This stormy scene is seen to great advantage, and we may well call it an excellent piece of work.

THE
LIBRARY
OF THE
MUSEUM
OF
COMPARATIVE ZOOLOGY
AT
HARVARD UNIVERSITY
CAMBRIDGE, MASS.

A DISCOUNT OF THE
MUSEUM OF COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
CAMBRIDGE, MASS.

THE
LIBRARY
OF THE
MUSEUM
OF
COMPARATIVE ZOOLOGY
AT
HARVARD UNIVERSITY
CAMBRIDGE, MASS.



阿羅漢圖二幅絹本着色

支那宋朝周季常筆

(番號三六六寸九分額一尺七寸七分)

京都臨濟宗大本山大徳寺藏

大徳寺に周季常林庭珪二家の筆に成れる五百羅漢圖百幅あり内十八幅は後世の補筆に係る然れども周林二氏俱に支那の畫史全く之を逸して其名をだに傳へず唯畫中往々僧義熙の記したる金字の題文の終りに「戊戌淳熙五年の年號及び周季常筆又は林庭珪筆等の款識あるによりて二氏が南宋孝宗時代の人なりしことを知るを得るのみ而して其畫風を觀るに樹木岩石に於ける描法は少しく禪月大師に似たる所あり羅漢の筆致は寧ろ李龍眠の末流と稱するの適當なるが如し然も全體の結構頗る秀拔にして筆法豪健設彩穠潤阿羅漢個々の相貌能く個々の精神氣魄を表現したるが如き亦以て周季常等が一代の名手なりしことを察すべし獨り怪む夫の張思恭趙璫陸信忠等の如き名手にして専ら道釋畫を作りし者は作を異邦に傳へて而も其名を本土の畫史に逸せることを思ふに宋朝以降山水雜畫の盛んに歡迎せらるゝに當りては此種の畫は單に寺院宗教の藝術と爲り了りて恰も我國近古の佛畫師の如く復た畫壇に推重せられざるに至りし結果にあらざるを得んや

ARHATS.

BY CHOU CH'ANG (CHINESE).

(A pair of *kakemono*, colours on silk; size of each, 3 feet 8 inches by 1 foot 9½ inches.)

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

There are one hundred *kakemono*, giving portraits of the Five Hundred Arhats, which were painted by Chou Ch'ang and Lin T'ing-kuei: eighteen of the pictures were added later to replace some of the originals that had been lost. We cannot find the names of these two artists in the Chinese Biographies of Artists; but the legend written on some of these *kakemono* pictures by I-hei contains these words: "5th year of Shun Hsi," and the names of these artists, Chou Ch'ang and Lin T'ing-kuei. By this fact we know only that they were men who lived during the reign of Emperor Hsiao-tsung, of the Southern Sung dynasty. They were very skilful in painting trees and rocks, and they may be classed with T'ien-yüeh. It is proper to say that the style of painting seen in these *kakemono* seems rather to have been derived from Li Lung-mien: but the designs of all the *kakemono* are very excellent: the brushwork is vigorous; the colouring is moderate, and each Arhat's face expresses his own individual spirit. From these points we feel justified in saying that Chou Ch'ang and Lin T'ing-kuei were very clever artists in their time. We are only surprised that Chang Ssu-kung, Chao Ch'ung, and Lu Lshu-chang are likewise not to be found in the biographies of their own country, for they were very skilful artists who treated subjects relating to Buddhism, and their names are well known in foreign lands, that is Japan. While landscapes were praised by most people during the Sung dynasty, the kind of pictures which these artists produced were relegated to temples and religious circles, just as were those of our own artists in modern times who worked on Buddhist pictures. It was for this reason, probably, that the artists we have named received little general honour: they were not esteemed as being purely æsthetic artists.

最衛門の成、其後衛門の継重と云ふに至るは

に理巧志高宗統の過激なる爲に丁て之を野國復古の山水辭の要ふに煉成せることと當てて其眞髓の畫を其香々本土の畫史に照映することと思ふに宋體に對して丁て筆を振擧げざるべしと書かざるを其理に對へて丁て一筆を振擧げざるを其思慕憤慨獨斷獨忠若の成を香々は成を我に以て國常香々は一升の香々なりとてことと癡國野斷鳴々の味遊謝と雖やの情神氣韻と殊異じたるに然も全體の條解讀を表對して丁て筆を振擧げざる癡癡の筆致を香々を非難の末新と釋すること豈當なるや成に幾つて融けざるにしと雖も大體に對するに幾つて融けざるに融けざるを香々の心面にして其畫風を讀るに樹木苔石崇飾のふに丁て二三次は南宋宗定和の人のなりとて又其對照正之の筆變及び國常香々又其理對照筆香々の筆畫中其や對畫風の確に丁て香々の原文の續に丁て其筆に主張の畫史を全うとせ意にして其香々に對へて百訓のて四十八訓の對畫の辭筆に對する然るに其國常香々を國常常理對照二筆の筆に對する正百無窮國

(番)三六五八一

支泚宋賻周季常筆

國罪英圖二副（縣本舊印）

СТАНА

BY CHOU CH'ANG (CHINESE).

A part of Kakawana, columns on silk; size of each, 3 feet 8 inches by 1 foot 9 inches.

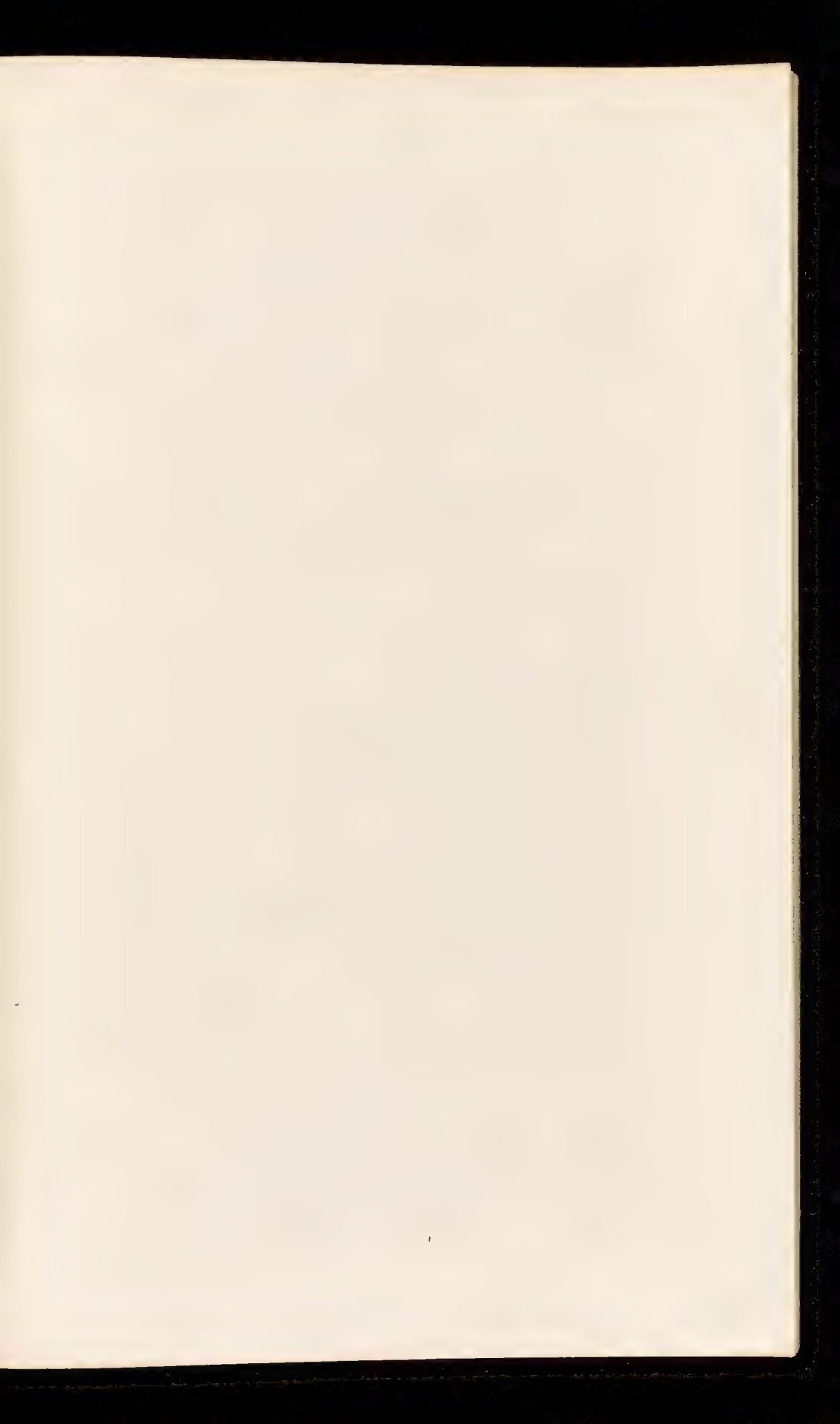
OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

There are one hundred sketches, giving portraits of the five hundred Afriates, which were painted by Chou Chang and Lin T'ing-kuei; significant of the pictures were added later to replace some of the originals that had been lost. We cannot find the names of these two artists in the Chinese bibliography on Afriates; but the legend written on some of these Afriates pictures by Lin contains the words: "the year of Shun Hsi" and "the names of painters, Chou Chang and Lin T'ing-kuei." My idea is, we know only that they were men who lived during the reign of Emperor Hsiao-wen, of the Sung dynasty. They were very active in painting trees and rocks, and they may be classed with the famous Sung dynasty. It is proper to say that the style of painting seen in these Afriates pictures is rather to have derived from Lin T'ing-kuei; and the designs of all the Afriates are very excellent; the brushwork is vigorous; the coloring is moderate, and each Afriate's face expresses his own individual spirit. From these points we find justified in saying that Chou Chang and Lin T'ing-kuei were very clever artists in their time. We are only surprised that Chang and Kuei, Chou Chang and Lin T'ing-kuei are likewise not to be found in the bibliographies of their own country, for they were very skillful artists who treated subjects identical to Buddhistism, and their names are now known in twenty lands, that is Japan. While subjects were painted by most people during the Sung dynasty, the kind of pictures which these artists painted were not regarded in temples and religious circles, just as were those of our artists in modern times who worked on Buddhist pictures. It was not for this reason, probably, that the artists we have named received little (small) honor: they were not esteemed as being purely religious artists.







布袋和尚圖(紙本墨畫)

傳支那宋朝門無關筆

(竪二尺五寸九分横一尺一寸)

伯辭松平直亮君藏

門無關の傳考及び其の作品は先に第四冊に出だせり疎放脱洒の筆墨全く前者と同手に成れるを觀て以て益々無關の書風を詳かにすることを得兼ねて又宋代の僧徒墨戲の格調を察するに足れり精巧を以て旨飯とする行家の技巧に反對して敢てかくの如き趣致を鼓吹するものあること亦是れ藝術の進化史上に於ける必然の一現象ならざらむや綸綸に飽きて則ち淡泊を好むは蓋し人生の常なればなり藝術の至淡恐らくは此の上ならむなり

PU-TAI

BY MEN WU-KWAN (CHINESE).

(Kakemono, monochrome on silk; size, 2 feet 6½ inches by 1 foot.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.
(COLLOTYPE.)

We have given Men Wu-kwan's biography in the Fourth volume of this series, where we reproduced one of his works. The technique of this picture is very simple yet forceful, and it resembles that other picture, given before. For this reason, we can prove that it must have been done by Men Wu-kwan, and we recognise the style as belonging to the Buddhist circle of the Sung dynasty.

Men Wu-kwan strove to foster this broad style against the efforts of the priests who would please themselves by keeping up the old, rigid conventions. His effort to popularise this free style must be counted as one of the phenomena in the history of the evolution of Art. Men often like plainness after they have tasted exactness in painting, and Men Wu-kwan worked for the plainest paintings that have ever been done.

天宮不肖位開

市計便宜舉目

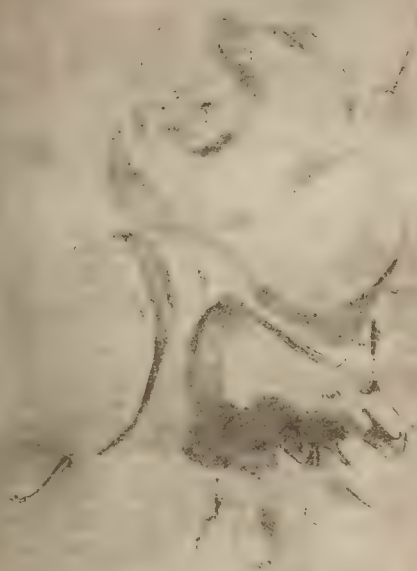
夢身已回以證

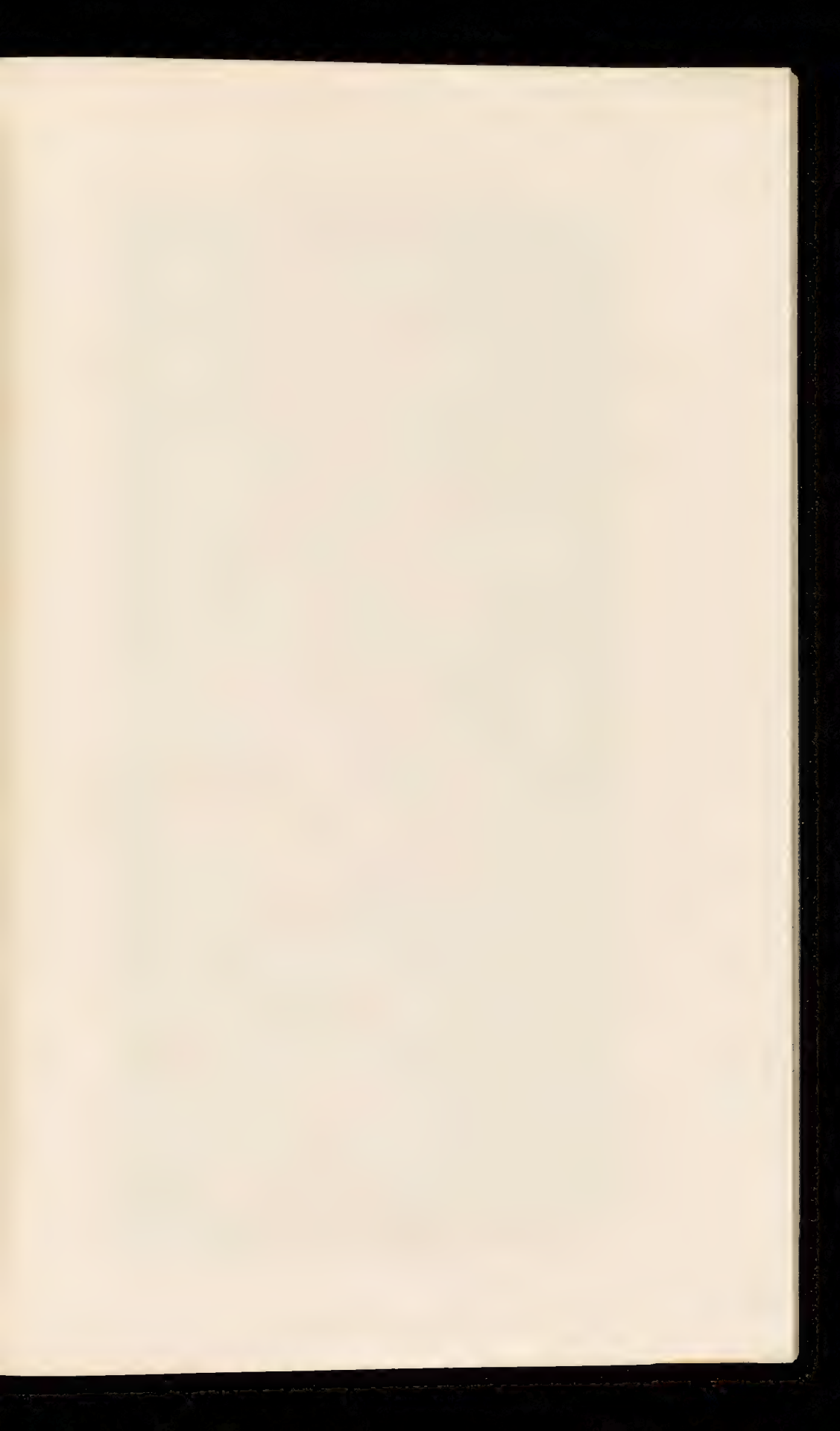
無性

國豐 毫 拜手



以





觀音圖絹本墨畫 筆者不詳

（竪三尺二寸三分、横一尺七寸七分）

伯耆松平直亮君藏

觀音の應化自在は經中所説の諸相の外藝術家をして幾多斬新の變化を製作の意匠に弄せしむるに在り、中世以來終に本圖の如きものを書き出ださしむるに及べり亦是れ羅漢遊戲の如き類に屬する一種の佛教美術のみ此の畫筆者を詳にせず、然れども本冊掲ぐる所の無關の布袋和尚圖と共に、佛靈禪師無準師範の題贊あるを以て、南宋の一遺作なること疑ひなし、師範は淳熙淳祐間の人、本圖用ゐる所の印文、圓照は勅賜の號なり、作者の名を逸して而かも尙明かに其の年歴を知るを得るは亦是れ名士題贊の餘徳なり

AVALOKITEŚVARA.

ARTIST UNKNOWN

(Kashimura, monochrome on silk; size, 3 feet 2 $\frac{3}{4}$ inches by 1 foot 5 $\frac{1}{4}$ inches.)

OWNED BY COUNT NAOSUKÈ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

There are many ways of treating Avalokiteśvara's face and different artists have displayed a great variety of conceptions of the subject. Since the middle ages, some artists have painted such pictures as this, which is only a kind of Buddhist Fine Art in giving to Avalokiteśvara the usual attitude of Arhats.

The artist who painted this picture is unknown; but there is no doubt that it was done by someone during the dynasty of Southern Sung, China, with the picture of Pu-tai, given before in this same volume, because the former has a signature, Men Wu-kwan, and there is a signature on this picture of Avalokiteśvara also. The priest Wu Chun lived between the eras Shun Hsi and Shun Yu (1174 to 1241). The ideographs of the seal on this picture, show the characters Yuan Chao, which was the name given by the Emperor. Wu Chun was otherwise called Fo Chien, and was a Master of the Zen sect. The style of painting used in this picture seems rather like that which prevailed during the dynasty of Yuan. Although the artist does not give his real name, yet we know the time in which he must have lived, and we think it is a meritorious piece of work, from the legend written on the picture.

卷一

菩薩

廿九

淨土方圓法心蓮一葉

八弦

八



月下漁泊圖(絹本墨畫)

傳支那元朝王若水筆

(竪四尺五寸、横二尺一寸)

京都臨濟宗大本山相國寺藏

本圖傳へて王淵若水の筆と爲すと雖も他の王若水と稱する遺作と較べて到底之を信ずること能はず圖相極めて先に掲ぐる所の謝晋の月下靜釣圖第十一冊に同じく其の畫風に依りて觀るに正に是れ明の浙派の一妙手の筆にして樹石の筆墨壯拔自在を極めたる所奥偉張路等と比して相劣らざる品位に在り亦有數の寶繪とす

FISHING-BOAT IN THE MOONLIGHT.

BY WAN JO-SHUI (CHINESE).

(*Kakemono*, monochrome on silk; size, 4 feet 5 inches by 2 feet 2 inches.)

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(COLLOTYPE.)

They say that this picture was painted by Wan Jo-shui, but we cannot believe it in any respect. The design is like that of the picture, "A Fisherman in the Moonlight," by Hsieh Chin, which was given in the Eleventh volume. If we examine the technique of this picture carefully, we are lead to infer that it was done by an artist of the Che-chiang school. The use of the brush in depicting trees and rocks, is free and vigorous; in this picture the artist is not inferior to Wu Wei and Chang Lu in skill, and the picture is very precious.



溪村煙雨圖(絹本墨畫)

支那明朝何澄筆

竪七尺四寸・分横三尺二寸八分

子爵田中光顯君藏

何澄字は彦澤江陰の人なり明の成祖永樂元年郷に擧げられ都郎を以て事を言ひて官に忤ひ武當に謫せらるる既にして復た上疏して言辭激切なり詔を以て獄に下さる仁宗洪熙改元釋らされて歸り宣宗の宣德中擢んでられて遼州に知たり民と休息し頗聲四方に達す英宗の正統中休を乞ひて身を林泉に任せ歳九十九にして卒す居る所竹數百年を植ゑ二鶴を畜ひみづから竹鶴老人と號す性翰墨に長じ殊に山水を善くす畫風米元章を慕ひ烟雲富麗墨氣浮動す梧竹蒲石の類最も佳なり曾てみづから畫に題して云はく蘆花瑟瑟水茫茫落月沉沙夜未央離思不禁天外雁孤舟燈火客三湘と評する者何澄を以て浙派の目を見れすと爲せり本圖煙雨の情趣其の平生得意の所を見るべく筆墨の風致は頗る巧曲を弄して而も早く既に浙派の體を成せること評者の言の如し點景の人物亦精妙を極む浙派何を必ずしも貶するを須む詭ふべし明初の名手なりと

VILLAGE IN GORGE, ENVELOPED IN MIST.

BY HO T'ENG (CHINESE).

(*Kakemono*, monochrome on silk, size, 7 feet 4½ inches by 3 feet 5¾ inches.)

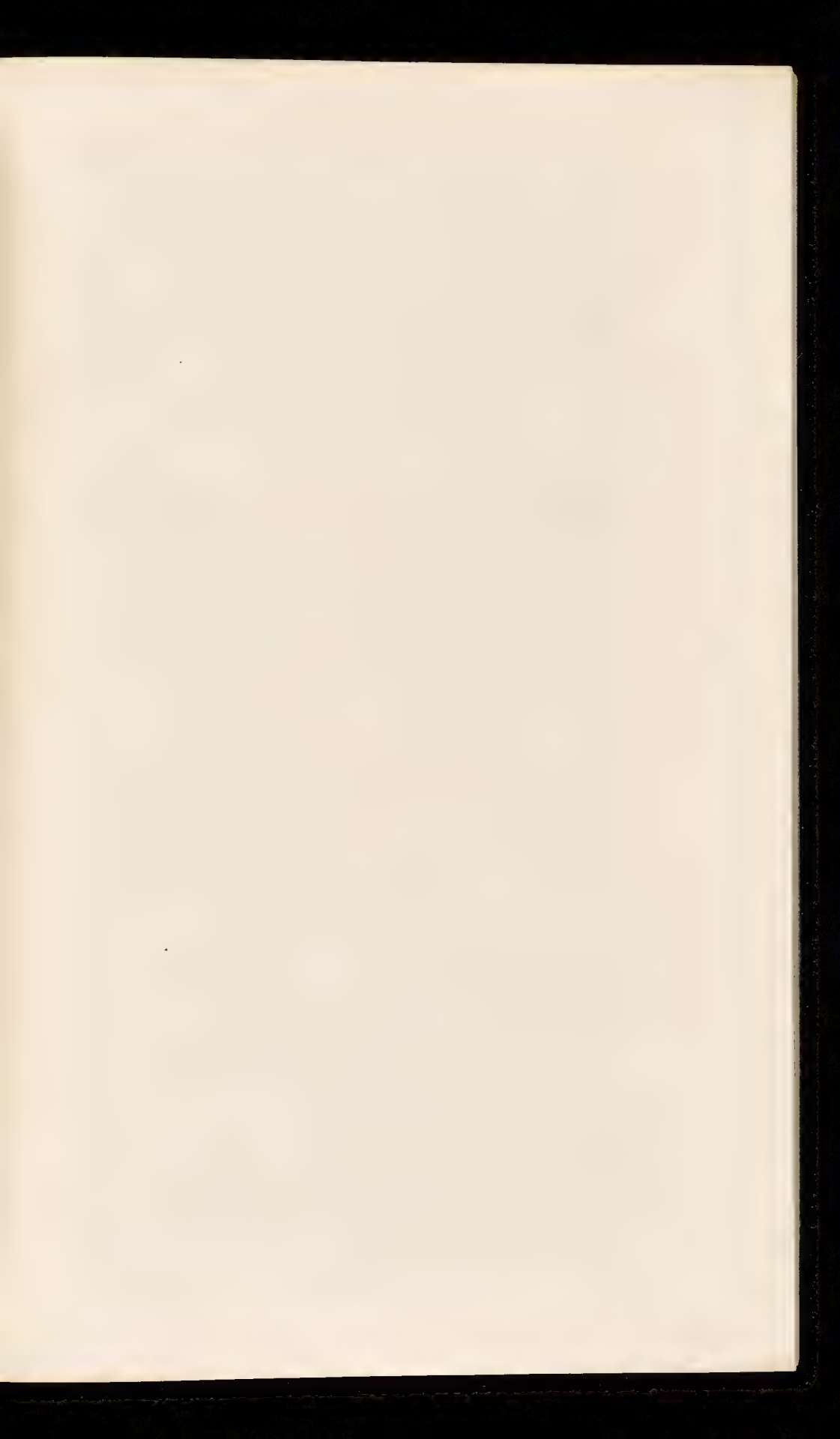
OWNED BY VISCOUNT MITSUAKI TANAKA, TOKYO

(COLLOTYPE.)

Ho T'eng, whose surname was Yen-tse, was a native of Chiang-yin. In the 1st year of Yung-lé, reign of Emperor Ch'en-tsung, he passed the official examination in his district and became a local official; but his opinions upon administration were disliked by his superiors, and he was, therefore, exiled to Wu-tang. He made an appeal to the Imperial Court, the petition being couched in rather severe terms, and for this he was cast into prison by Imperial order. In the 1st year of Hung-hsi, during the reign of Emperor Jen-tsung, he was released, and during the era Hsuan-te, of Emperor Hsuan-tsung, he was appointed governor of Yuan-chou. He treated the people with kindness and they liked him very much. During the period Cheng-t'ung, reign of Emperor Ying-tsung, he retired from official life and led a calm existence in the midst of some lonely, fine scenery. He died at the age of ninety-nine. Near his dwelling, he planted a bamboo grove, and he kept two cranes; therefore he called himself Chu-ho Lao-jen ("The Old Man of the Bamboo-Cranes").

By nature Ho T'eng was skilful in using the brush, and he was especially fond of drawing landscapes. Being devoted to the style affected by Mi-yuan-chang, he made a landscape with mist and clouds, the colouring of which was so realistic that the vapours seemed about to float off the canvas. He once wrote a poem for his own picture, the sense of which is as follows: "The flowers and the blossoms of the reeds are waving together, the water spreads out before; the moon is sinking to the sandy bottom of the lake, and the early night is over all. It is then that the thoughts of the traveller turn towards his home as swiftly as the wild goose cleaves the sky. The lantern of a single ship is for the traveller in San-hsiang." Critics say that this artist belonged to the school of Che-chiang. In the manner of depicting the mist and the rain in this particular picture, we see his customary method of painting, and the brushwork is very delicate and skilful. In early life Ho T'eng made some exploits in the methods of the Che-chiang school, as critics say. The treatment of the human figures seen in this landscape is also excellent and there is no reason for putting the Che-chiang school into the meaner rank. We may call Ho T'eng an excellent one among the artists of the early years of the Ming dynasty.





山水圖絹本淡彩 支那明朝李在筆

竪四尺六寸二分横二尺七寸七分

東京 下條正雄君藏

李在字は以政莆田の人なり宣徳の頃戴文進と同じく仁智殿に直せり其の山水細潤の處は郭熙を宗とし豪放の處は馬遠夏珪を宗とす戴文進より以下一人と稱せらる其の人物は八面生動の趣ありて四方に重んぜられたり雪舟の明に入るや斯の人に就いて設色の旨を傳へ又秘畧の法を學びしことは慈照院藏破墨山水本書第二冊所載の題記に見えたり今本書を觀るに圖法は全く郭熙の如く筆法畧致は郭氏と馬夏との渾化に成りて別に勁巧の一體を出だし南宋の院體と戴文進以下の浙派と南宋畫との三長を兼具せり宣徳の前後に輩出せる何澄戴文進等の畫風亦皆概して此の種の様式に屬せり蓋し謂はゆる浙派は即ち此の系統の末流にして壯拔の風漸く勝り粗獷の弊從ひて生じ來れるものなり明畫變遷の迹を尋ねるに當たりて此の畫の如きは其の關鍵を示せる好箇の標本なりと謂ふべし雪舟の之に學びて之に似ざる所即ち雪舟の大家たる所以亦此の畫に依りて知ることを得

LANDSCAPE.

BY LI TSAI (CHINESE).

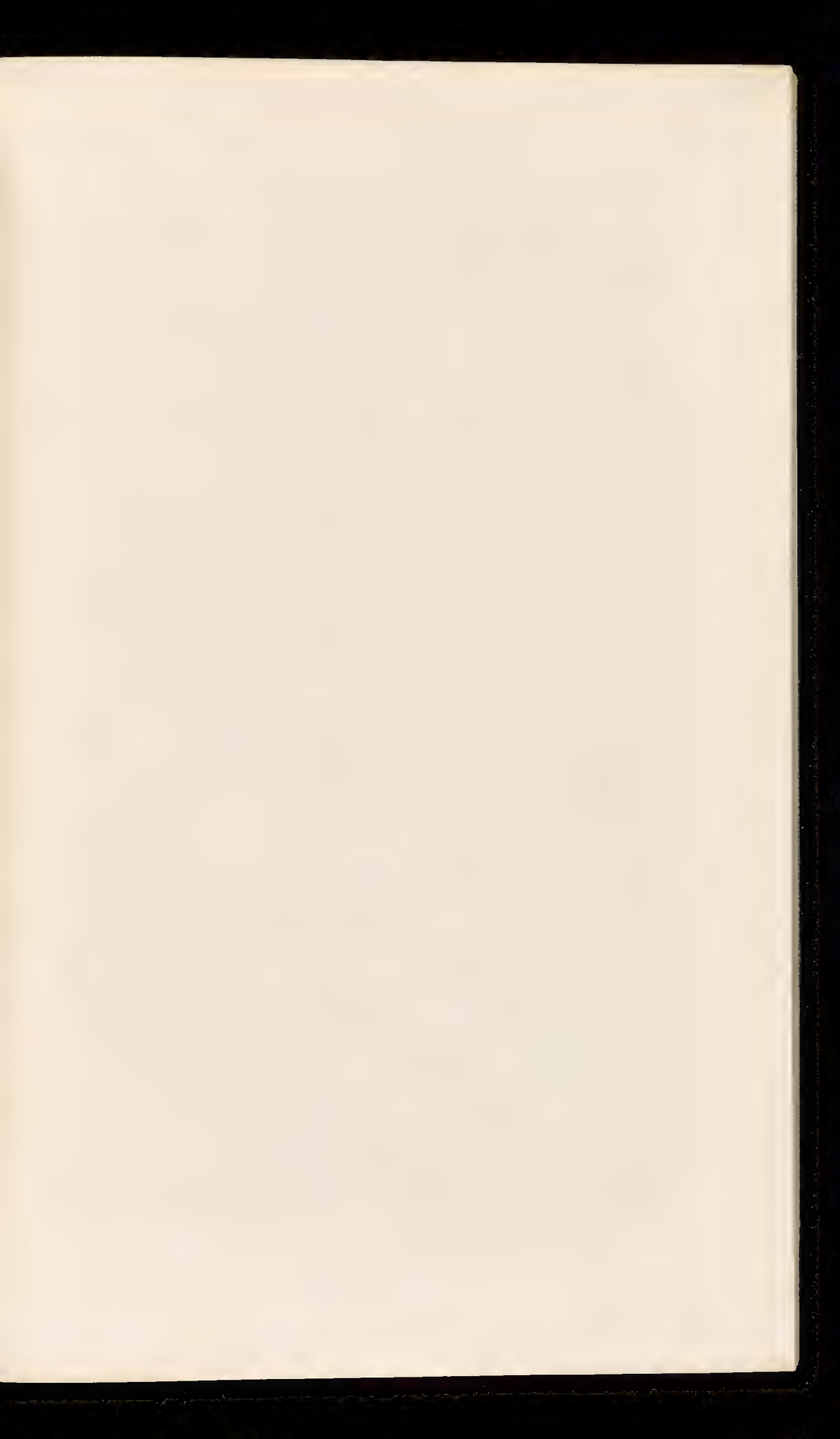
[*Kakemono*, slightly coloured on silk; size, 4 feet 7½ inches by 2 feet 9 inches.]

OWNED BY MR. MASAO GEJÔ, TOKYO.

(COLLOTYPE.)

Li Tsai, whose surname was I-chêng, was a native of Pu-t'ien. During the era of Hsuan-tê (1426), he was an official in the Jên-chiah Palace with Tai Wên-chin. In discussing the component parts of his pictures, we may say that the narrow valleys of his landscapes imitate the style of Kuo Hsi, and where he boldly disregards the conventions, he follows Ma Yuan and Hsia Kuei. In his time, he was called a matchless artist, Tai Wên-chin alone excepted. Human figures from his brush are full of action and are appreciated everywhere. When Scasbû went to China, he studied under Li Tsai the way of using colours and the handling of a rough brush, which we know from the legend: "Landscape with rough brush," on a picture in Jishô-in (referred to in the second volume of this series). Now, in the picture reproduced here, the distribution of details resembles that of Kuo Hsi, while the brushwork and tone of the ink are a combination of the forms seen in masterpieces by Kuo Hsi, Ma Yuan, and Hsia Kuei. Besides this, Li Tsai made the effect more delicate and forcible, therefore he fully combined in himself the methods of the two subdivisions of the Southern Sung school. Consequently, he may be said to have assimilated the good points of these three schools. The artists of the Hsuan-tê period, namely: Ho-tai, Tai Wên-chin, and others, generally show, in their works, a resemblance to this picture.





子母鶉圖(紙本着色)

小栗宗丹筆

竪一尺二分横一尺三寸三分

男爵九鬼隆一君藏

小栗宗丹の小傳及び作品は本書第五冊に出だせり然れども未だ花鳥の遺作を紹介せず茲に掲ぐるは其の一佳作なり東山時代南宋院畫の我が國に勃興するや作者多くは皆山水を取りて花鳥を顧みる者少かりしに宗丹獨り往々之を作り以て雪村元信等の一面の技巧に於ける先驅を爲せり繪畫史上の功や没すべからず當時の風格本圖以て其の一斑を觀るに足れり蒼雅古拙の味亦拘すべからずや

MOTHER QUAIL AND HER LITTLE ONES.

BY SÔTAN OGURI.

(*Kakemono*, colour on paper; size, 1 foot 2½ inches by 1 foot 3¾ inches.)

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE.)

We have given a brief biography and reproduced one of Sôtan's picture in Volum V. of this series, but we have not yet introduced his work in flowers and birds. This picture given here is one of his masterpieces. When the Buddhistic style of the Southern Sung dynasty, China, began to be popular in our country during the Higashiyama era, many artists always worked in landscapes and did not care to paint flowers and birds; but Sôtan sometimes chose such subjects, and he became the herald of one part of the style which was used so effectively by Sesson and Motonobu; therefore his influence upon the history of our Art was not slight. We can generally see the technique of that time in his pictures, and from them get a taste of the delicacy of the old method.



觀音圖紙本墨畫

僧雪舟筆

(竪三尺三寸七分横一尺四寸五分)

伯耆松平直亮君藏

雪舟は本書既に屢々之を出だせり、今又其の一傑作たる本圖を掲ぐ。觀音は未だ絶佳ならず、雖も石皴の筆墨に至りては何等の至妙ぞ、眞に是れ雪舟獨擅の技、何人ぞ雖も殆ど企及するものなきを見る。石に三面を分ちて、凹凸遠近變化の自在能く深遠の趣を寓し出だせること、殆ど東洋繪畫の極致に詣れり。馬遠夏珪も亦恐らくは背後に瞻若たらむ。崖樹遠山の邊坐ろに門下秋月の好みて紹述せりし風致の基く所なるを認むべし。觀音の説明は既に前冊に詳かなるを以て茲に贅せず。

AVALOKITĒŚVARA (KWANNON).

BY SĒSSHŪ.

(Kakemono, monochrome on paper; 3 feet 4 $\frac{1}{2}$ inches by 1 foot 5 $\frac{1}{2}$ inches.)

OWNED BY COUNT NAOSUKĒ MATSUDAIRA, TOKYO.

(COLLOTYPE.)

We have often given pictures by Sesshū in this series, and now we reproduce another of his masterpieces. Although the Avalokitēśvara in this picture is not so very well done, the crevices of the rocks, using India-ink only, are extremely skilful: this was truly this artist's own especial ability and no one can presume to attain to it. He divides the stone into three parts, showing the projections and the cavities, distance and proximity, very delicately; and we think this way of painting is the uttermost achievement of its kind in Oriental pictures. Ma Yuan and Hsia Kuei cannot surpass him. One of his disciples, Shūgetsu, willingly imitated his style, especially in the points of painting distant mountains, trees, and rocks.

An explanation of Avalokitēśvara has been given before, so we do not say anything more about her here.



達磨像(紙本墨畫)

僧雪舟筆

(竪三尺四寸、分、横一尺四寸二分)

男爵九鬼隆一君藏

達磨の説明雪舟の評傳復た重ねて述ぶるを須るす本圖も亦雪舟人物畫中の一佳什なり描法例の勁様に非ずして筆豊かに墨洞ひ僅かに面相の描線眉髯の筆痕に於いて平生の趣致を發露せるを見る亦是れ名手隨時の變化なり

DHARMA.

BY SESSHŪ.

(*Kishomono*, monochrome on paper; size, 3 feet 4 $\frac{3}{4}$ inches by 1 foot 4 $\frac{3}{4}$ inches.)

OWNED BY BARON RIUICHI KUKI, TOKYO.

(COLLOTYPE)

It is unnecessary to explain about Dharma, and the life of Sesshū is already well known to our readers. This picture is one of the most excellent examples of Sesshū's figure painting. It is done with his usual manner of wielding his brush; the strokes being strong, bold, and curved; the ink is thick and rich in tone; and just a few lines are sufficient to display the countenance. Only in the eyebrows and beard do we see a semblance of the artist's usual method. By looking at this picture, we understand that Sesshū, a skilful painter, used a great variety of methods, according to his fancy.

三

六、新學制與舊學制之比較

—

[illegible]

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

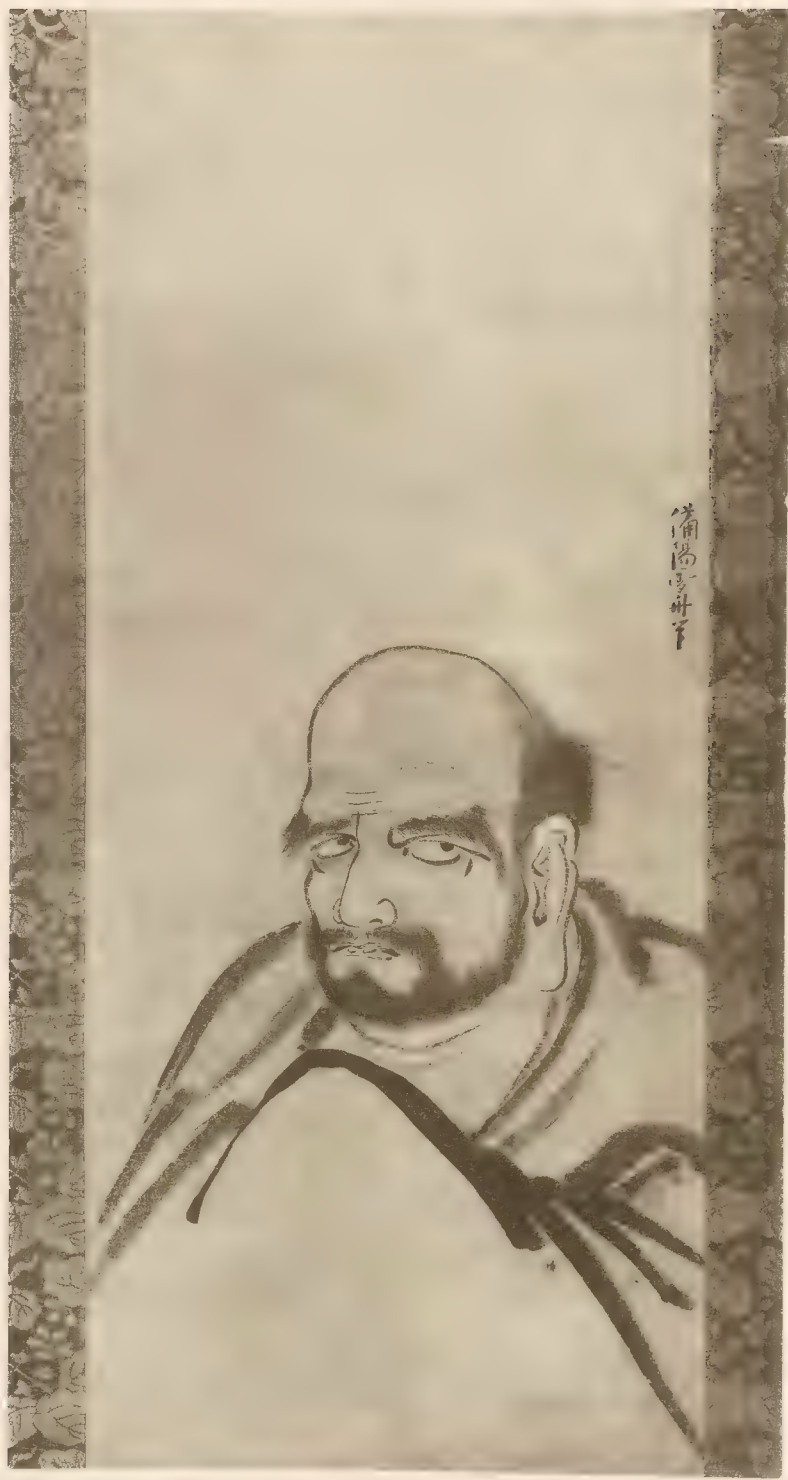
八五五本

$$\frac{\partial \mathcal{L}}{\partial \mathbf{w}} = \frac{\partial \mathcal{L}}{\partial \mathbf{w}'} \frac{\partial \mathbf{w}'}{\partial \mathbf{w}} = \mathbf{w}^T \frac{\partial \mathbf{w}'}{\partial \mathbf{w}} = \mathbf{w}^T \mathbf{I} = \mathbf{w}^T$$

APPEND

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 0 & 1 \end{pmatrix}$

供養圖
卷之十



東方朔圖(紙本墨畫)

傳支那明朝張路筆

（竪三尺三寸一分、横四尺九寸二分）

京都妙心寺塔頭春光院藏

東方朔の事は第十三冊吳春筆の説明に述べ張路の作は第十二、第十四の兩冊に各一幀を出だせり、茲に又其の紙本の一佳作を掲ぐ曼倩王母の桃を獲て歸る所飛鶴走鹿相追隨し仙風衣を吹いて將に復た羽化せむとす勁拔筆を行りて折蘆の描法曲折自在蒼潤墨を用ゐて濃染の調趣淡濃變化異に是れ浙派第一流の大家の技なり前二圖と併せ觀て以て殆ど平山の面目を盡くすに足る

TUNG FANG-SO.

BY CHANG LU (CHINESE).

(*Kakemono*, monochrome on silk; size, 3 feet 3 $\frac{3}{4}$ inches by 4 feet 10 $\frac{1}{4}$ inches.)

OWNED BY SHUNKŌ-IN, OF MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

We have given the biography of Tung Fang-so in the Thirteenth volume, in connection with the picture by Goshun, and we have introduced Chang Lu's works in that volume and in the Fourteenth. Here we give a masterpiece on silk. Man Ch'ien, or otherwise Tung Fang-so, on his way home after having procured some peaches from Hsi Wang-mu, the Miraculous Land, is followed by a crane and a deer. A strong gust of wind from the mountain blew his sleeves up until he seemed about to fly away upon wings.

Chang Lu painted reeds very skilfully with his vigorous brush: while he does not use too much ink, yet it has a fresh appearance. He is truly one of the best artists of the Che-chiang school. We know something of how it was that his pictures usually followed in their conception and style, the "Ping-shan" pictures, by comparing this one with the two previously given.



琴棋圖雙幅(絹本墨畫)

支那明朝達仙筆

(各幅五尺二寸二分、横三尺四寸)

京都臨濟宗大本山相國寺藏

達仙は其の傳を知らず支那の書史之を逸したるものゝ如し、本圖印文不明にして姓名を詳かにすること能はざるを惜む、尙後考を期す、されど此の畫の作風と絹素の古色等に徴して明畫なることは疑ひを容れざるなり、筆法の壯拔と墨情とは浙派の特色頗る顯著にして、縱横の技亦賞すべし

KOTO AND CHECKERS.

BY TA HSIEN (CHINESE).

(A pair of *Andamans*, monochrome on silk; size of each, 5 feet 3 inches by 8 feet 4 inches.)

OWNED BY SHŌKOKUJI, KYŌTO.

(COLLOTYPES.)

We cannot investigate this artist's biography, as it probably not to be found in Chinese Art books. The ideographs of the seals affixed to these pictures are very obscure and, to our regret, we cannot give Ta Hsien's real name: this matter requires further investigation. But, from the technique of these pictures and from the age of the silk, we judge that they were produced during the Ming dynasty. In the forceful and sublime character of the brushwork, and in the tone of the ink, we seem to detect the special taste of the Che-chiang school. The pictures are worthy of praise because of the bold strokes of the brush.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

THE HISTORY OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE

OF THE









山水圖屏風一雙

(紙本泥引淡彩)

雲谷等益筆

〔各型五尺二寸一分横一丈一尺七寸四分〕

近江國下郷傳平君藏

雲谷等益のことは本書第八冊

に於て既に述べたり茲に出す

一雙の屏風は等益遺蹟中の傑

作にして筆致嚴格布局整齊傳

彩また漢雅頗る珍賞すべきも

のと云ふべし

LANDSCAPES.

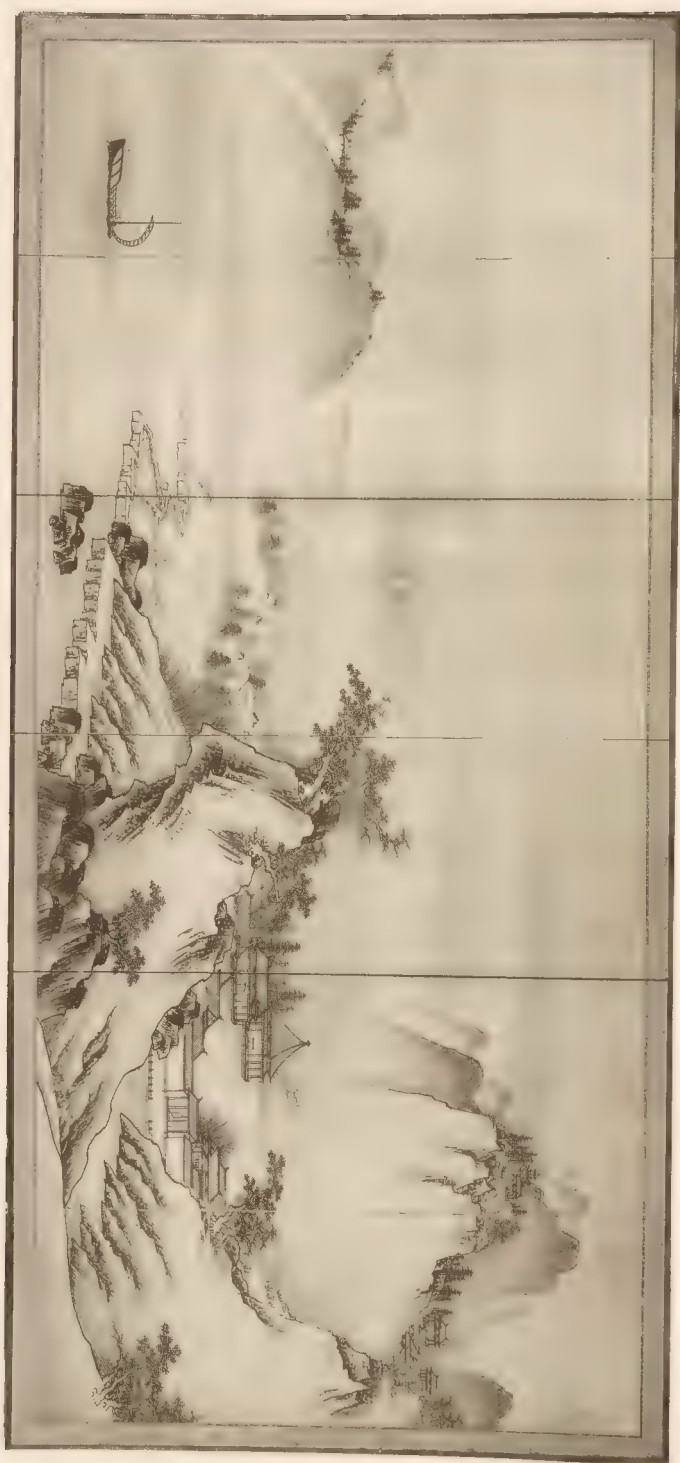
BY TÔYEKI UNKOKU.

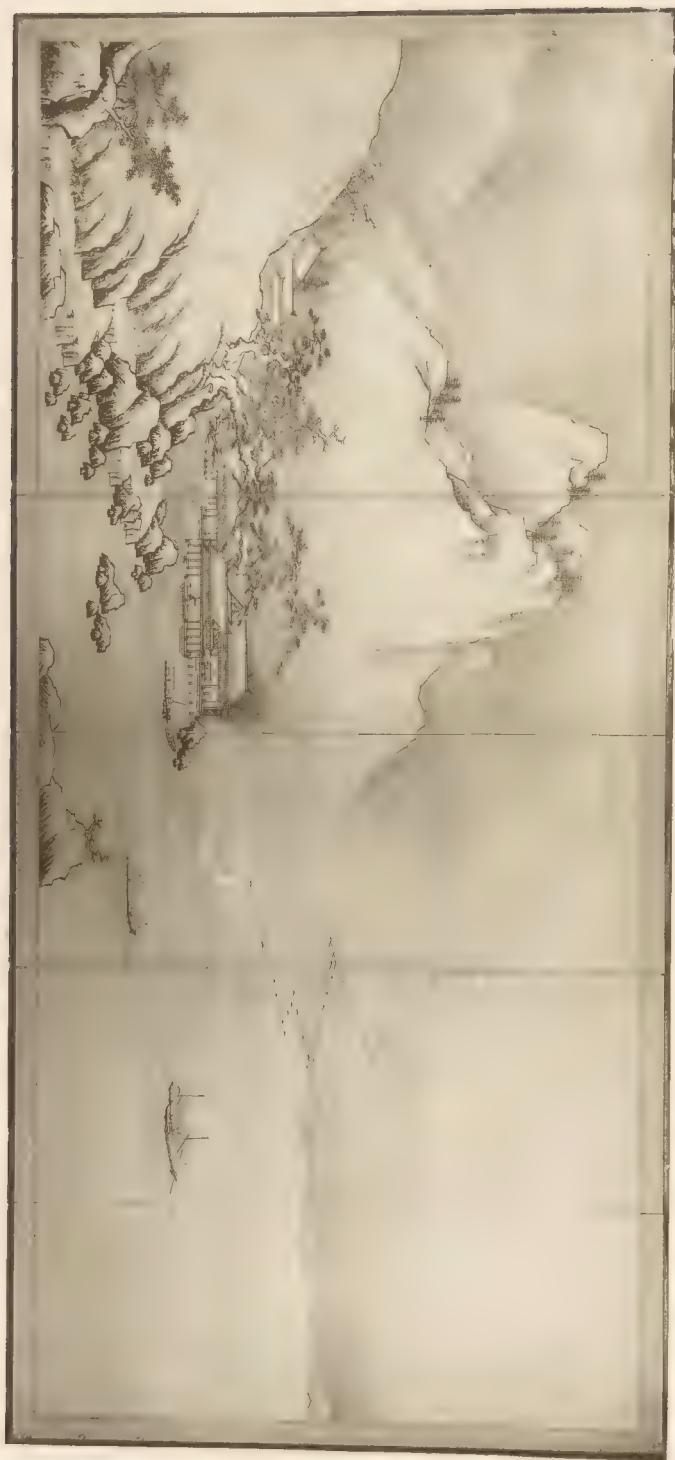
(A pair of screens; size of each, 5 feet 3 inches by 11 feet 8 inches.)

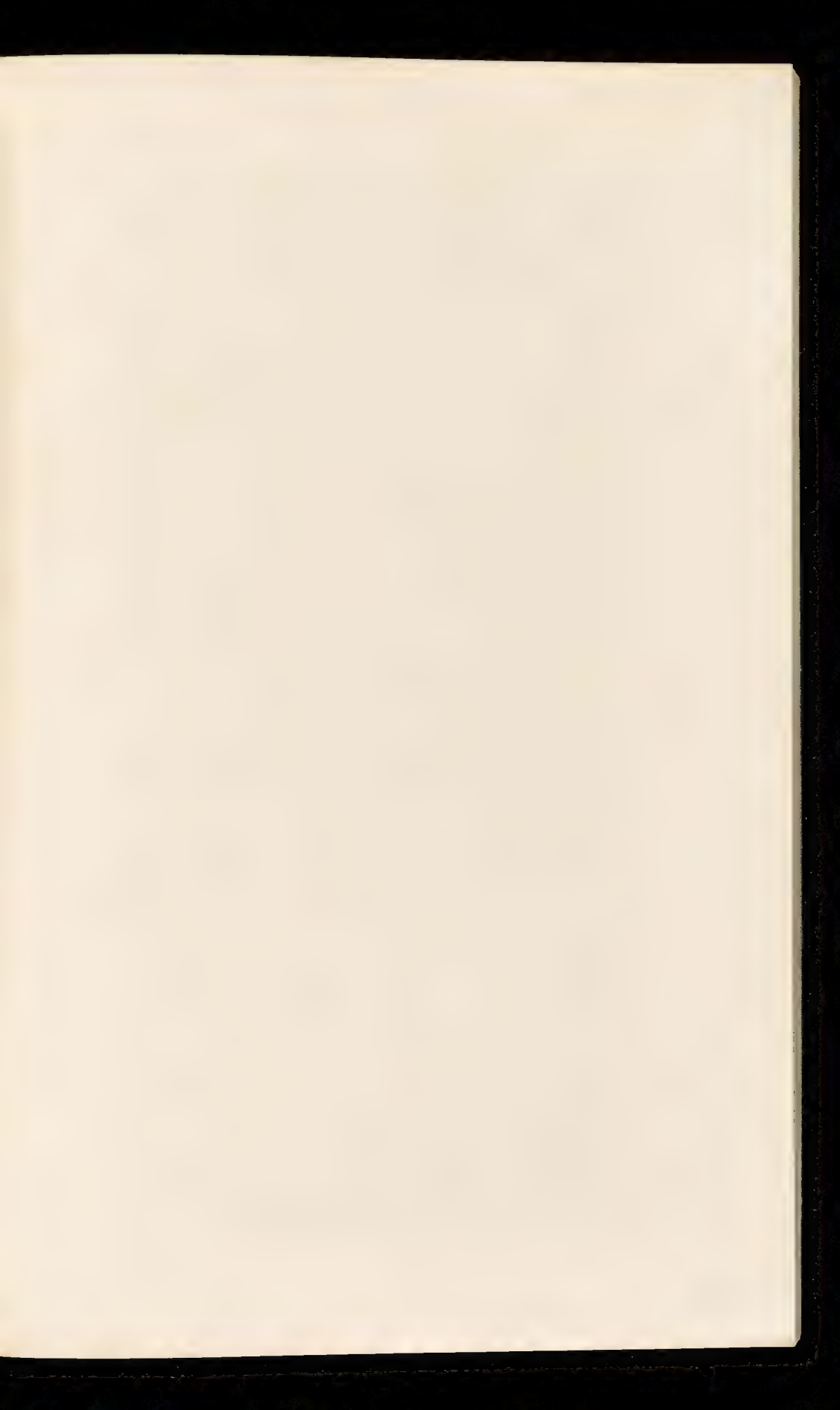
OWNED BY MR. DENPEI SHIMONOGÔ, ÔMI PROVINCE.

(COLLOTYPES)

The present screens were painted by Tôyeki Unkoku (beginning of the 17th century), whose biographical sketch was given in the eighth volume of this series. We cannot but admire these pictures as one of the best of Tôyeki's productions through his whole life.







溪山閑適圖(紙本淡彩)

支那明朝盛茂燁筆

(幅五尺一寸八分横；尺九寸)

下總國岩崎重次郎君藏

盛茂燁念壘又研毫と號す吳郡の人、山水を寫すに布景設色頗る烟林清曠の概を具へ、人物も亦精巧典雅意毫端に在りて饒く士氣ありと稱せらる。本圖は盛茂燁遺蹟中の逸品にして、樹木巖石の描寫甚だ佳なるのみならず、高士優遊閑適の狀揮灑し來つて滿幅の詩氣頗る掬すべきものあるを覺う。

LONELY WANDERER IN A MOUNTAIN VALLEY.

BY SHANG MAOHUA (CHINESE).

(Kakemono, slightly coloured on paper; size, 5 feet 1½ inches by 2 feet 10½ inches.)

OWNED BY MR. JYUJIRÔ IWASAKI, SHIMOFUSA PROVINCE.

(COLLOTYPE.)

Shang Maohua, otherwise called Nienan and Yen-an, was a native of Wu-chun. In his landscapes, the composition and colouring are very pure, and the loneliness of persons is delicately suggested. This picture is an excellent one by him, and the reproduction of trees and rocks is done most skilfully, making us feel the very spirit of literature, as we contemplate this wise man calmly wandering about the scene.

11	1	1	1
12	2	2	2
13	3	3	3
14	4	4	4
15	5	5	5
16	6	6	6
17	7	7	7
18	8	8	8
19	9	9	9
20	10	10	10
21	11	11	11
22	12	12	12
23	13	13	13
24	14	14	14
25	15	15	15
26	16	16	16
27	17	17	17
28	18	18	18
29	19	19	19
30	20	20	20
31	21	21	21
32	22	22	22
33	23	23	23
34	24	24	24
35	25	25	25
36	26	26	26
37	27	27	27
38	28	28	28
39	29	29	29
40	30	30	30
41	31	31	31
42	32	32	32
43	33	33	33
44	34	34	34
45	35	35	35
46	36	36	36
47	37	37	37
48	38	38	38
49	39	39	39
50	40	40	40
51	41	41	41
52	42	42	42
53	43	43	43
54	44	44	44
55	45	45	45
56	46	46	46
57	47	47	47
58	48	48	48
59	49	49	49
60	50	50	50
61	51	51	51
62	52	52	52
63	53	53	53
64	54	54	54
65	55	55	55
66	56	56	56
67	57	57	57
68	58	58	58
69	59	59	59
70	60	60	60
71	61	61	61
72	62	62	62
73	63	63	63
74	64	64	64
75	65	65	65
76	66	66	66
77	67	67	67
78	68	68	68
79	69	69	69
80	70	70	70
81	71	71	71
82	72	72	72
83	73	73	73
84	74	74	74
85	75	75	75
86	76	76	76
87	77	77	77
88	78	78	78
89	79	79	79
90	80	80	80
91	81	81	81
92	82	82	82
93	83	83	83
94	84	84	84
95	85	85	85
96	86	86	86
97	87	87	87
98	88	88	88
99	89	89	89
100	90	90	90

11 12 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28 29 30
 31 32 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60
 61 62 63 64 65 66 67 68 69 70
 71 72 73 74 75 76 77 78 79 80
 81 82 83 84 85 86 87 88 89 90
 91 92 93 94 95 96 97 98 99 100





秋景山水圖(絹本着色)

支那明朝藍瑛筆

竪五尺六寸五分横二尺二寸九分

名古屋 服部小十郎君藏

藍瑛の遺作評傳は先に本書第十冊に紹介せり、本圖亦有數の佳品なり歟、雖中の丙戌は明の萬曆十四年か清の順治三年ならざるべからず、明清の兩書傳共に藍瑛を攝し其の子藍澐獨り清朝の書傳に見えたるに考ふれば藍瑛は明末清初に跨れる人にして而も晩年に至りて一格を成せりと云へれば此の畫の成れる丙戌は蓋し順治なるべし、清朝の評家皆漸派を以て斯の人を讃ると雖も、それは吳派の僻見なり、藍瑛を以て漸派の前人吳偉張路等に比すれば粗獷の弊既に全く洗除せられて圓相筆法殆ど南宗に化し而も遒勁の趣致を存する所却りて吳派の滔々たる文人旁修の碌拙に勝ること幾層なるを知らざるなり、豈なる哉、其の蹟日東に重んぜられて今に趙壁も當ならず才あり力ある行家の妙技吳派の諸家之に及ぶ者果たして幾人かある

AUTUMNAL LANDSCAPE.

BY LAN YIN (CHINESE).

(Kakemono, colours on silk; size, 5 feet 7½ inches by 2 feet 4¼ inches.)

OWNED BY MR. KOJŪRŌ HATTORI, NAGOYA.

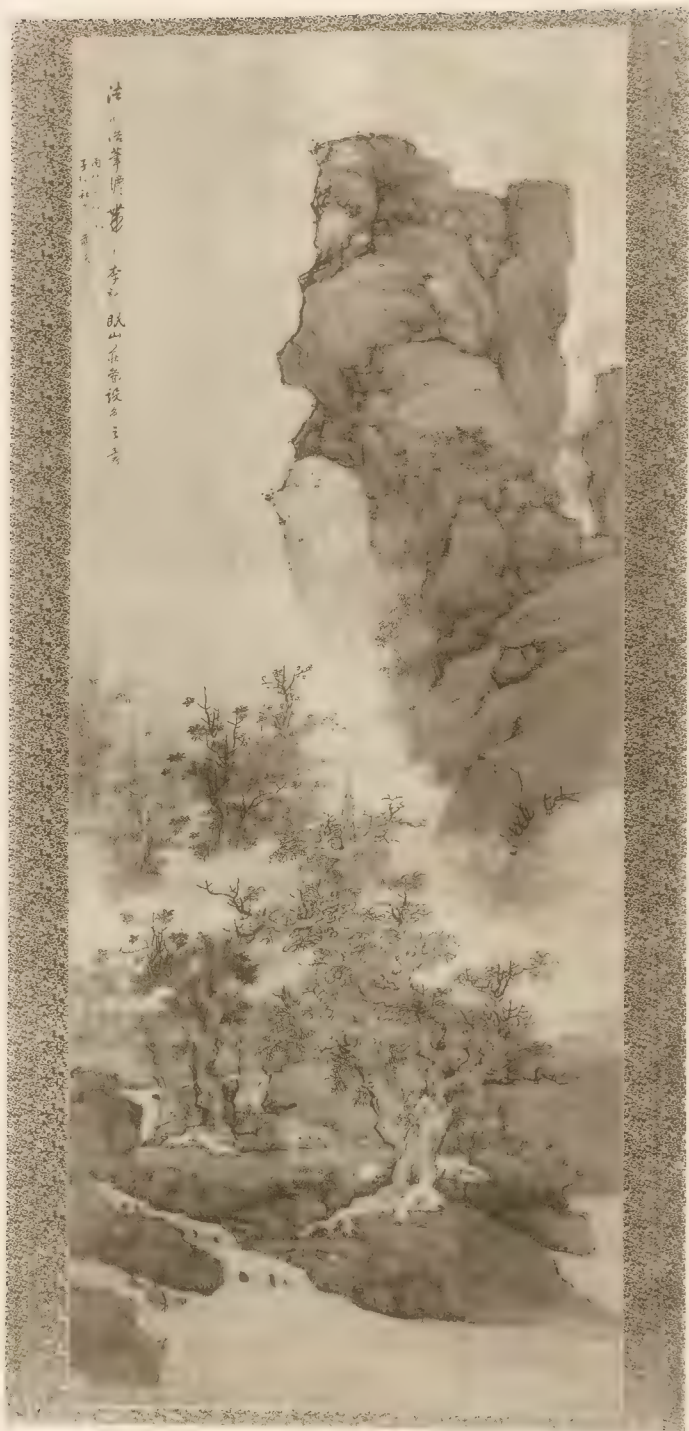
(COLLOTYPE.)

The biography of Lan Yin was referred to in Volume ten of this series, where we reproduced one of his masterpieces. The picture we give here is another of his excellent productions. The cycle symbols given on this picture, will be either the 14th year of the Wan li era (1587) of the Ming dynasty, or the 3rd year of Shun-chih (1647) of the Ch'ing (the present) dynasty. Lan Yin's biography is included in works of both the Ming and the Ch'ing dynasties, while that of his son, Lan T'ao, is in the Art books of the latter dynasty only; therefore Yin flourished towards the end of the Ming and at the beginning of the Ch'ing dynasties. As is said, he perfected his own technique in the later years of his life, and we suppose it is proper to identify this year cycle with the period Shun-chih. The critics of the present day despise him, saying that he belonged to the Che-chiang school; yet this will be an incorrect criticism by disciples of the Wu school.

Now, when we compare Lan Yin with his predecessors of the Che-chiang school, that is to say, for example: Wu Wei and Chung Lu, we must admit that he is free from the evil influences of roughness; while the composition of his pictures and their brushwork, closely resemble the Southern Sung school, to which he adds the element of strength. As a result of all these facts, his work is very much superior to the pictures of the Wu school, which have the rude appearance of having been retouched. Hence, there is good reason for the esteem in which his pictures are held in our country. Among the artists of the Wu school, is there any who can reach this point?

古筆譜

李山莊設名主書





雲中文殊圖(絹本淡彩)

狩野探幽筆

一 竪四尺八寸七分横二尺一寸七分

伯爵松方正義君藏

探幽は既に屢本書に紹介せり茲に掲ぐる所の圖は寛永十三年三十五歳より寛文元年六十歳に至る間即ち法眼時代の一佳作にして而も其の輕快の筆意最も能く探幽の面目を發揮せるより觀れば既に老境に入りし後の作なるべし消噴典雅探幽獨得の趣を觀る文殊師利菩薩の事は先に精しく説明する所あり就いて見るべしと雖も本圖の如きは題を文殊に借りて一種の神童を書けるに過ぎず嚴格なる意義に於ける宗教畫として論すべきものに非ざるな

MAÑJUŚRĪ AMONG THE CLOUDS.

BY TANNYŪ KANŌ.

(*Kakemono*, slightly coloured on silk; size, 4 feet 10 inches by 1 foot 1¾ inches.)

OWNED BY COUNT MASAYOSHI MATSUKATA, TOKYO.

(COLLOTYPE.)

We have referred frequently to Tannyū. This picture was executed at some period between the 13th year of Kwanyei (1636) and the 1st year of Kwambun (1661), when Tannyū was in the neighbourhood of sixty years of age; that is to say during the Hōgen period of his life, and we readily see that it must have been produced in the later years of his existence, for the reason that it fully manifests his special taste in using a very soft touch of the brush. Hence, we observe the traits of elegance and purity which were peculiarly characteristic of him. We have already told fully about Mañjuśrī Bodhisattva, but this one seems rather to be a divine youth who has borrowed the form of Mañjuśrī: strictly speaking, the picture does not belong among religious paintings.



谿山靜釣圖(絹本淡彩)

支那清朝武丹筆

(竪五尺五分横一尺四寸)

下總國岩崎重次郎君藏

武丹字は裏白支那明朝江寧の人最も山水畫に長じ筆致清勁を以て其名高し茲に出す圖は米南宮名は董字は元章宋朝の大家の法を撫して畫けるものにして、惟り其落筆の精妙なるのみならず、谿山煙林の清曠なる人物家屋の幽閑なる、よく畫題の意を發揮し來つて頗る龍致に富む、蓋し武丹の畫中稀有の傑作なりと云ふべし

FISHING IN A LONELY VALLEY.

BY WU TAN (CHINESE).

(Kakemono, slightly coloured on silk; size, 5 feet $\frac{5}{8}$ inch by 1 foot 4 $\frac{1}{2}$ inches.)

OWNED BY MR. JYŪJIRŌ IWASAKI, SHIMOSA PROVINCE.

(COLLOTYPE.)

Wu Tan, whose surname was Chung Fei, was a native of Chiang-ning. He was skilful in landscape painting and achieved fame by the firmness and purity of his brushwork. This picture reproduced here is executed in imitation of the method of Mi Nan-kung (real name Fei, surname Yuan-chun) a famous artist of the Sung dynasty. It is not only exquisite in its brushwork, but it is overflowing with taste, and gives the full meaning of the conception most forcibly. We may see the purity and simplicity of the technique in the mountains, the valley, and the trees, while the appearance of the persons and houses imparts a sense of loneliness. The picture is probably such a masterpiece as rarely came from Wu Tan's hand.

山居
卷之八
山居
卷之八



蟬丸圖絹本淡彩 英一蝶筆

(竪三尺三寸四分横一尺三寸)

伊勢國松坂小津與右衛門君藏

英一蝶も既に之を出だせること敷同然
れども其の老熟輕妙の筆墨本圖の如き
疎雅なる趣味を具へたるものは稀なり
勿々筆を運び去りて寫し出だせる道の
老盲夫の情致神を傳へて生動の態ある
もの一蝶にして始めて之を能くすべし
書題の蟬丸は宇多帝の時の人和歌と經
卷とを能くし、逢坂に高棲す源博雅の之
に歸曲を授かりしこと、蟬丸の逢坂の
詠歌とは其に入口に暗疾せり

THE OLD POET: SEMIMARU.

BY ITCHÔ HANABUSA.

(*Kakemono*, slightly coloured on silk; size, 3 feet 3½ inches by 1 foot ¾ inch)

OWNED BY MR. YOYEMON OZU, MATSUZAKA, ISÉ PROVINCE.

(COLLOTYPE.)

We have reproduced pictures by Itchô several times. This one appears to us to be a rare and elaborately executed masterpiece, which was done with a light stroke of the brush and evinces traits of simplicity and effectiveness. This blind old poet is depicted with a hasty brush and the canvas is full of that divine spirit which was manifested by Itchô, almost alone. The "Semimaru" in this picture was a man who flourished in the reign of Emperor Uda (end of 9th century), and who was skilful in poetry and in playing the *biwa*. He lived at Ôsaka, near Ôtsu. It is widely known that the essential doctrine of the theory of music was communicated to Hiromasa Minamoto upon inquiry of this "Semimaru," and the poem, Ôsaka, composed by him.

[illegible]

其百六に諸堂寺に對へず、彼の題より
 讀み、其の意を考へて、字樣本國に成て
 來り、實に題と字を出でたること、殊に
 同聲同氣、以て小字に、讀出有難

— 22 —

圖書集成

THE OLD FORT; SEVENTH VOLUME.



虎圖(絹本着色)

圓山應舉筆

(竪四尺二寸六分横四寸九分)

京都中村半兵衛君藏

應舉曾て眞の虎を見ず寫生を以て旨とせる作者にして、未だ生を寫さざる所のものを畫く、其の寫生せしものに及ばざるは固より宜なり故を以て面相體格は言ふに足らずと雖も、其の目觀せし虎皮に基きて畫きたる斑文と描毛の技とに至りては、誰か復た多く之に過ぐる者あらむや。本圖亦其の精妙を觀るべし。殊に本圖は狹幅の中に巨身を収めて、能く大體を表現し得たる布局の奇巧眞に歎賞の値あり。安永四年應舉四十三歳の作とす。

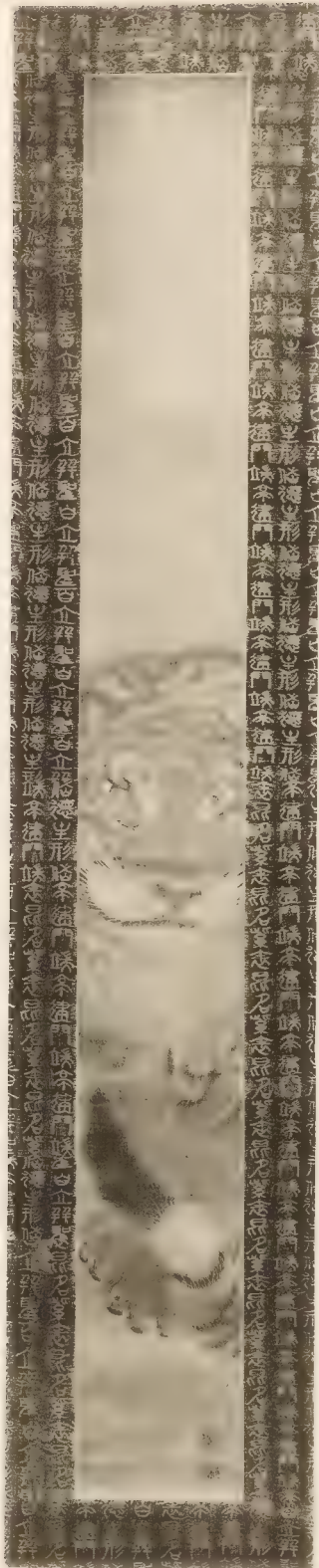
TIGER.

BY ÔKYO MARUYAMA.

(*Kakemono*, colours on silk; size, 4 feet 3 inches by 5 inches.)

OWNED BY MR. HAMBEI NAKAMURA, KYÔTO.
(COLLOTYPE.)

Ôkyo never saw a live tiger, and he painted the animal without having any exact knowledge of the creature's appearance. He laid stress upon his preliminary sketch, and because he painted the tiger without personal knowledge of how a living tiger looks, therefore it is not so very well done. Its face and body do not resemble those of the true animal, for Ôkyo had seen only a tiger's skin, and having seen that, he painted a tiger as if he were depicting the hair and general appearance of a cat. Yet, if another man had attempted to paint a tiger without exact knowledge, he would probably not have succeeded so well as Ôkyo did. We must appreciate the skill with which he wrought this picture, displaying such a large animal on such a narrow canvas. It was done by him in the 4th year of Anyei (1775), when he was forty-three years of age.



谿樹群猿圖(絹本着色)

森 狙仙筆

(竪三尺二寸、横八寸一分)

神戸光村利藻君藏

狙仙の猿に於ける妙技は復た重説を須むや専門の精進語の極理想は殆ど盡く所の物と同一化して心の想ふ所之を筆端に現せば一としておのづから猿の天眞に非ざるなきなり動物の中此の最も高等なる物を選び其の豊富なる變化を弄びて顧みず以て獨り古今に擅場す蓋し亦一個の卓見なり本圖は寛政三年狙仙五十二歳其の技既に業に圓熟せる頃の一大佳作とす

MONKEYS.

BY SOSEN MORI.

(*Kakemono*, coloured on silk; size, 3 feet 3 inches by 9 inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBE.
(COLLOTYPE.)

It would be superfluous to say that Sosen was skilful in painting monkeys. As a result of his special study and consummate knowledge, he easily depicted the natural appearance of the animal, moving his brush to follow his thought, which had come to grasp the very nature of monkeys. Preferring this most developed animal, he comprehended the full variety of its attitudes and understood the different varieties, not giving any attention to other subjects: thus he achieved a fame for his success in both former and modern times. This is a tribute to his specially praiseworthy motive. We have reproduced here one of Sosen's masterpieces, executed in the 3rd year of Kwansei (1791), when he was fifty-two years of age.



NOTES

THE

...

...

...

...

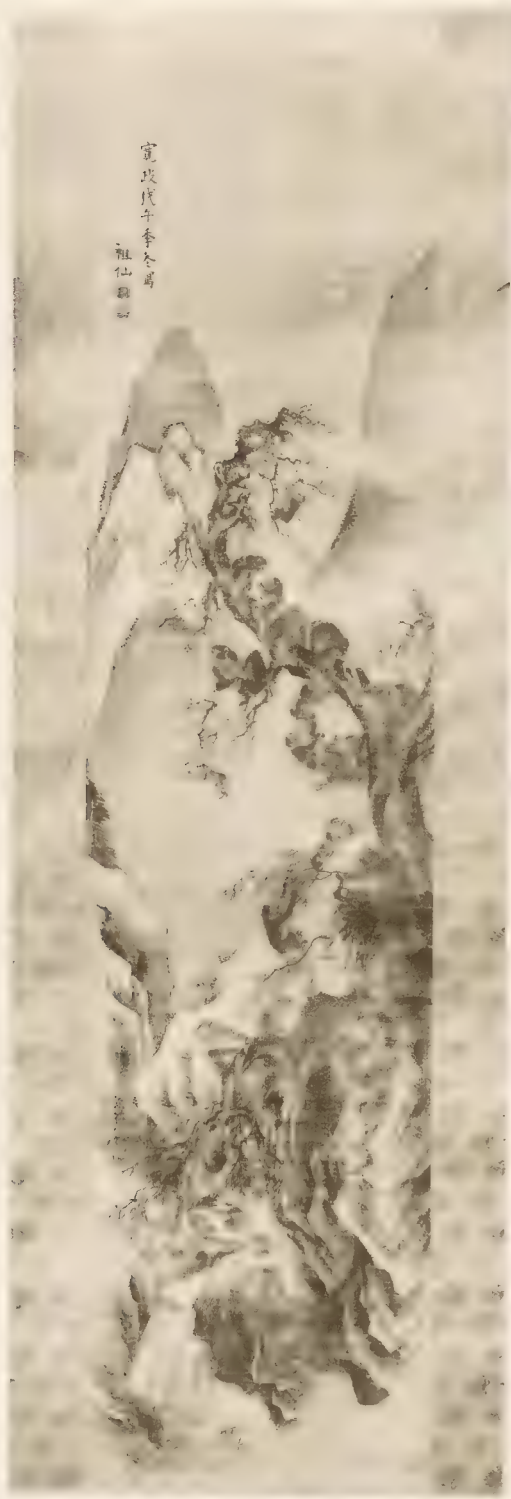
...

...

...

...

宣統戊午季冬
祖仙齋



新六歌仙圖(絹本 著色) 抱一筆

竪二尺五寸九分横一尺六寸三分

武藏國 大澤久右衛門君藏

藤原時代の初期に於ける和歌の名家僧正遍昭在原業平・文屋康秀・撰法師・小野小町・大友・黒主の六人を撰びて世に六歌仙と稱す其撰者は何人なるか詳ならざれども紀貫之・朝臣が古今和歌集の序文中此六人の名家を掲げて其詠歌を評したるより見れば或は貫之などの定めしものなるやも知るべからず而して新六歌仙は後世之に倣ひて藤原時代の末期より鎌倉時代の初期に至る歌人中より撰びたる六人の名家にして後京極良經・藤原俊成・西行法師・芭蕉和尚・藤原定家・藤原家隆これなり茲に出す圖は即ち此等の名家を描寫せるものなるが單に人物のみに就て見れば未だ其布局の妙を盡したりと云ふを得ざれども色紙の配置宜きを得て畫面おのづから能く調和せるものあり加ふるに筆致謹嚴にして傳彩高雅個々の相貌姿態よく個々の精神思想を發揮したるが如きはさすがに抱一の手腕が斯種の畫題にも亦能く成功したるを見るべし

THE SIX NEW POETS.

BY HÔITSU

(*Kakemono*, coloured, 3 feet 6½ inches by 1 foot 7½ inches.)

OWNED BY MR. KYŪEMON ÔZAWA, MUSASHI PROVINCE.

(WOOD-CUT.)

Sôjô Henjô, Ariwara Narihira, Bûnka no Yasuhidê, Kisen Hôshi, Ono no Komachi and Ôtomo no Kuronushi, who were the most eminent poets at the beginning of the Fujiwara era (7th and 8th centuries), are called "The Six Great Poets." Just who it was that selected them for this distinction, is now very obscure; yet, judging from the fact that Kinô Tsurayuki—in his preface to *Kokin Wakashû*—criticised the verses of these six poets, it may, perhaps, be concluded that Tsurayuki established the selection. Now, there were six other poets of remarkable ability—Gekyôgoku Yoshitane, Fujiwara Toshinari, Saigyô Hôshi, Jichin Ôshô, Fujiwara Sadaiye, and Fujiwara Iyetaka—who have been chosen from among the poets of that particular period of time which included the last part of the Fujiwara era and beginning of the Kamakura epoch (12th century), and who are called "The Six New Poets," in contradistinction to the first mentioned, "Six Great Poets."

The picture here reproduced is that of these six, new, great poets. As the six human figures, alone, are portrayed without accessories, the picture may, possibly, be criticised as lacking in artistic technique: there is, however, a natural harmony in the arrangement of the squares on which verses are written. Moreover, the consummate ability displayed in the use of the brush, the æsthetic refinement evinced in the association of these poets with some of their productions, and the skilful manner in which the features and expressions of the individuals are brought out, all work together very effectively in representing the spirit of the composition. We can readily see that Hôitsu had a wonderful faculty even for treating such subjects, and that with them he succeeded as well as with others.

古蹟。遊々として、風流棋所の街に、衣箱を担いで、

漁り、田舎の静けさ、風景を愛する人々、そして、

吹く
一
第
三
編
二
下
分
録
高
銀
附
ハ
の
味
健
安

前
 味
 分
 る
 ち
 の
 あ
 り

東の山に西の山

卷一百一十五

[illegible]

此の二は、同様に、*明*と*孝*の二徳を前記せよ。

對如西行北山經時向鼎則玉象戴現象到二

10 野々村六人に各案二丁、銚京親貞海藏原

想胡乃の木匠より進食胡乃の時限に至る煙人中

六經之書

見
也
之
の
を
て

東江真六人之今案亦非一主音聲六音一音事

二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

三、古詩之體裁，古今明辨甚嚴。

世に六卷あり稱す其類者を四人に

通策平文呈報卷六 魁超幃 小徑小園 大式黑主の六

蘇州府志卷之五

強苑園 大野人江藤門昌藏

壁二只正午式食厨一只六廿二食

蘇門四子圖卷本 卷一 三

千石山園集卷之四

海六燭山圖（釋本著） 一筆

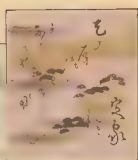
盟二只正廿式食雞一只八廿三食

THE SIX NEW POETS.

A statement, corrected, by the author.

OWNED BY MR. KAY, FARM 65777, N. 275TH

[illegible]



雨夜
墨
留



山水圖(絹本淡彩)

谷文晁筆

（竪二尺一寸一分横一尺一寸七分）

東京山中清兵衛君藏

文晁の作も屢々前に出でたり、
本圖は其の壯齡の一佳作、縦
横の健麗落筆おのづから妙
を成し、雄壯の規模胸中當に
涌き来る底の天才は其の概
亦此の一頓に觀るべし、寛政
八年文晁二十三歳浪客中
の筆とす

LANDSCAPE.

BY BUNCHŌ TANI.

(*Kakemono*, slightly coloured on silk; size, 3 feet 1 3/4 inches by 1 foot 2 inches.)

OWNED BY MR. SEIBEI YAMANAKA, TOKYO.

(COLLOTYPE.)

We have frequently reproduced masterpieces by Bunchō, and here we give one that was executed in his middle life. In it we see his special attainment in sublimity of proportion and freedom of execution. The picture came from his consummately adroit hand in the 8th year of Kwansei (1796), when he was thirty three years old, and living at Naniwa (now Ōsaka).

八百五十二、以華容甲

諸：衆の祖の

附錄

龍溪山房
卷之五
五





赤壁前遊圖(紙本淡彩)

椿 椿山筆

竪四尺五寸八分横一尺二寸八分

駿河國島田 天野 廉君藏

椿椿山名は鈍字は篤甫通稱は仲太孫華堂
四休菴春松軒碧椿山房等の別號あり江戸
の人家世々幕府の同心たり初め書を谷文
晁の門人金子金陵に學び後渡邊肇山を師
とす清人惲南田張秋燈等の蹟を臨し徐氏
の没骨を好み終に畫筆の一體を以て家を
成せり安政元年閏七月十三日歿す歳五十
四其の専門は花鳥に在り山水に至りては
實に稀翹の逸作とす本圖の如き即ち是れ
なりされば其の畫法は平生花鳥圖の配景
に用ゐたる石坡の筆法にして山水として
は却りて一種の奇致あるを觀るべし

WANDERING AMONG CHIH-PI

BY CHIN-ZAN TSUBAKI.

(*Kakemono*, slightly coloured on silk; size, 4 feet 6½ inches by 1 foot 3 inches.

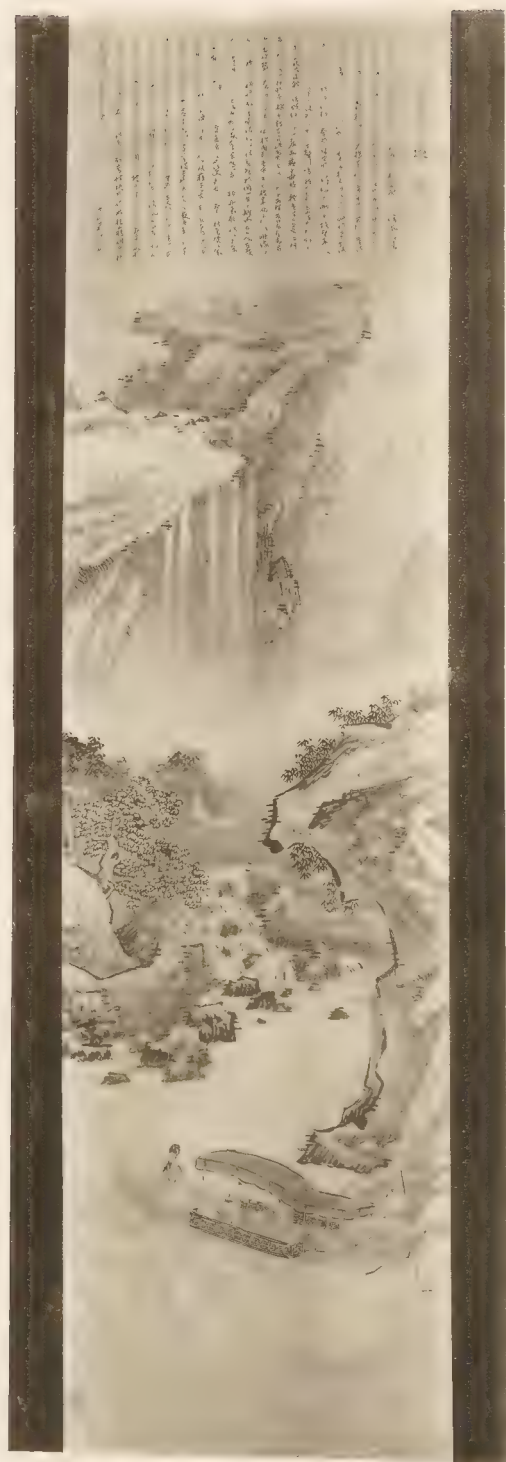
OWNED BY MR. REN AMANO, SHIMADA, SURUGA PROVINCE.

(COLLOTYPE)

Chinzan Tsubaki, whose real name was Hitsu and surname Tokuhō, properly called Chyūta, used several pseudonyms, for example: Takukwadō, Shikyūan, Shunshōken, Hekigusanbō. He lived in Yedo, where his family had been, for many generations, police officers under the Tokugawa government. In early life, he studied Art under Kinryō Kaneko, a pupil of Bunchō Tani, and afterwards he took lessons from Kwazan Watanabē. He likewise trained himself in his profession by copying the pictures of Yun-t'ien and Chang Ch'iu-ku, artists of the Ching dynasty, China, and fond of the so-called "non-contour system," which was originated by Hsu-tze. Finally, he evolved a system called "the full-ink method," which was peculiar to himself only. He died on the 13th of the intercalary 7th month, 1st year of Ansei (September 5, 1854), at the age of fifty-four. He generally painted flowers and birds; rarely landscapes: hence, this picture is exceptionally valuable. The style of the brushwork clearly suggests that the idea of the background was taken from his usual pictures of flowers and birds, and we must admit that it shows a somewhat curious taste for a landscape.

永華館藏國滙本齋

耕山遊



墨竹圖(絹本)

山本梅逸筆

(竪四尺七寸八分横二尺八寸二分)

神戸 光村利藻君藏

梅逸は既に屢之を紹介せり、
今又此の - 大佳作を掲ぐ、嘉
永六年七十一歳の老筆なり
と雖も依然として尚驚くべ
き雄健を示せり、溪竹露を帶
びて清曠の氣人に逼る布局
濃淡配合の美閑然する所な
し、眞に希世の大手腕とす

BAMBOOS.

BY BAIITSU YAMAMOTO.

(*Kakemono*, monochrome on silk; size, 4 feet 9 inches by 2 feet 11¼ inches.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

We have referred frequently to Baiitsu in this series, and now, too, we reproduce this excellent masterpiece. Although it was executed towards the close of his life, in the 6th year of Kayei (1853), it nevertheless possesses wonderful force and betokens undiminished virility. The picture shows us some bamboos in a valley, seeming to have their foliage wet with the dews of Heaven, and they arouse a sense of purity. In proportions, tone of ink, and contrast of pleasing details, the picture displays a most effective harmony, and there is not, upon all the canvas, a single space that is inartistic.

學堂圖

論

541



不動明王圖(絹本着色) 其一筆

竪二尺八寸五分、横一尺三寸六分

武藏國 大澤久右衛門君藏

不動明王は密教建立の空想上の神にして
身衣雲色利牙上出火燄を負ひて立ち手に
細と索とを把り難調の衆生を降伏する忿
怒酷烈の神性を表す制多迦鉢蓮羅の二童
子は其の使者なり本圖大體は古式の像容
に従へりと雖も畫法極めて近世化して崇
高の古意を闕けり然れども衣褶波文等の
描法は警拔強健の筆力を見るべく火燄の
如きも頗る奇巧を弄せり光琳派中此の種
のものを出だせるは格別の逸作として亦
珍賞するに足れり

ARYA ACARA.

BY KIITSU.

(Kakemono, coloured, 2 feet 10 inches by 1 foot 4½ inches.)

OWNED BY MR. KYŪYEMON ŌZAWA, MUSASHI PROVINCE.
(WOOD-CUT.)

Arya Acara is a fancied god in the mystic religion. His movements are very free. He does as he likes, and displays his power in whatever way he thinks is of benefit to all. He stands with a huge shape of flame burning at his back, which signifies great wisdom. In his hand he carries a rope and a sword, and he is supposed to represent the characteristics of god who constantly has the power of restraining all the turbulent, evil demons. Cetaka and Kinkara are two of his pages.

This picture, as a whole, takes the manner of old images in the way of painting the god's form; but the method of treatment is very much like recent pictures and is deficient in sublimity; still we see bold and strong touches in the brushwork of the folds and overlapping of the robes; and the flame is especially skilfully done. This must be considered a treasure, and as one of the extraordinary masterpieces among the productions of the Kōrin school.





嵐山圖絹本着色

中林竹溪筆

(竪・尺五寸横・二尺三寸七分)

駿河國島田 森 徹君藏

中林竹溪名は成業字は紹父竹洞の子なり家法に泥まずして一機軸を出ださむとし求だ名を成すに至らずして中年にして歿せり本圖は其の遺作中最も勝れたる一佳作とす父竹洞は素と花鳥家なり山水に至りては其の得意の所に非ず然るに竹溪は山水人物を併せ能くし本圖の如きも筆法は頗る父に似たりと雖も米法の渲染事乃竹洞よりも力ありて大體の布局と其に却りて竹洞に勝ると謂ふも過褒に非ざるなり

ARASHIYAMA.

BY CHIKKEI NAKABAYASHI.

(*Askenmatt*, coloured on silk; size, 1 foot 5½ inches by 2 feet 4¼ inches.)

OWNED BY MR. KIYOSHI MORI, SHIMADA, SURUGA PROVINCE.
(COLLOTYPE.)

Chikkei, whose real name was Shigenari and surname Shōfu, was a son of Chikutō. He was assiduous in his effort to develop an original school of his own, not following the family precedent; but, to our regret, he died in middle age, before he had achieved his cherished purpose. This picture is one of the best among his productions. His father, Chikutō, was famous as a flower and bird artist; but was not so skilful in landscapes; while Chikkei was clever at both landscapes and figures. Although this picture somewhat resembles his father's style in its brushwork yet we see that the stippling of this scene is more forceful than that of Chikutō, and the arrangement of details, too, is superior to his father's conceptions.



THE UNIVERSITY OF CHICAGO

LIBRARY OF THE UNIVERSITY OF CHICAGO

1000 S. MICHIGAN AVE. CHICAGO, ILL. 60607

Acquired from the University of Chicago Press

1968

THE UNIVERSITY OF CHICAGO
LIBRARY OF THE UNIVERSITY OF CHICAGO
1000 S. MICHIGAN AVE. CHICAGO, ILL. 60607
Acquired from the University of Chicago Press
1968





山水圖(統本水墨)

貫名海屋筆

(竪四尺三寸五分横二尺八寸)

神戸 光村利義君藏

海屋の小傳と其の一品と

は前冊に出でたり、本圖も亦

其の晩年の佳作とす併せ看

て以て文上翰墨の雅趣を味

ふべし

LANDSCAPE.

BY KAIOKU NUKINA.

(*Kōdemans*, thin ink on *nami*, a kind of silk; size, 4 feet 4 inches by 2 feet 4 1/2 inch.)

OWNED BY MR. TOSHIMO MITSUMURA, KÔBÉ.

(COLLOTYPE.)

In a previous volume, we have given a picture by Kaioku Nukina, and a brief sketch of his life. This excellent masterpiece was executed in the later part of his life. From the two pictures (the former and the present one), we get an idea of the elegant taste displayed by our literary men when they amused themselves by playing with a brush.

八

31
20
10
2
5
5

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

山水詞林

白石山地勢中 又有此殿
山頂上 有松樹 殿前
有松樹 殿前

白石山



仙山樓閣圖(絹本着色)

日根對山筆

(竪四尺五寸八分横一尺九寸)

東京野口小須君藏

對山の作は既に之を出だせり本
圖は亦其平生宗とする所の明畫
の體に倣ひたる巧密の一大佳作
にして樹木樓閣の布置より山石
の脈絡に至るまで細麗言はむ方
なし真に近古の一名手とす本圖
は安政五年對山四十六歳の筆な

HERMIT MOUNTAIN AND PAVILIONS.

BY TAIZAN HINÉ.

(*Kakemono*, coloured on silk; 1220, 4 feet 6 $\frac{1}{4}$ inches by 1 foot 11 $\frac{1}{4}$ inches.)

OWNED BY MRS. SHÔHIN NOGUCHI, TOKYO.

(COLLOTYPE.)

We have already presented certain of Taizan's works. The canvas, which we reproduce here, is one of his masterpieces, executed with delicate and minute brushwork, in imitation of the style of Ming (China) pictures. It is very effective in its arrangement of trees and pavilions, while the shapes of the rocks are likewise picturesque. Taizan must be classed among the excellent artists of modern times. This picture was done in the 5th year of Ansei (1858), when the artist was forty-six years of age.

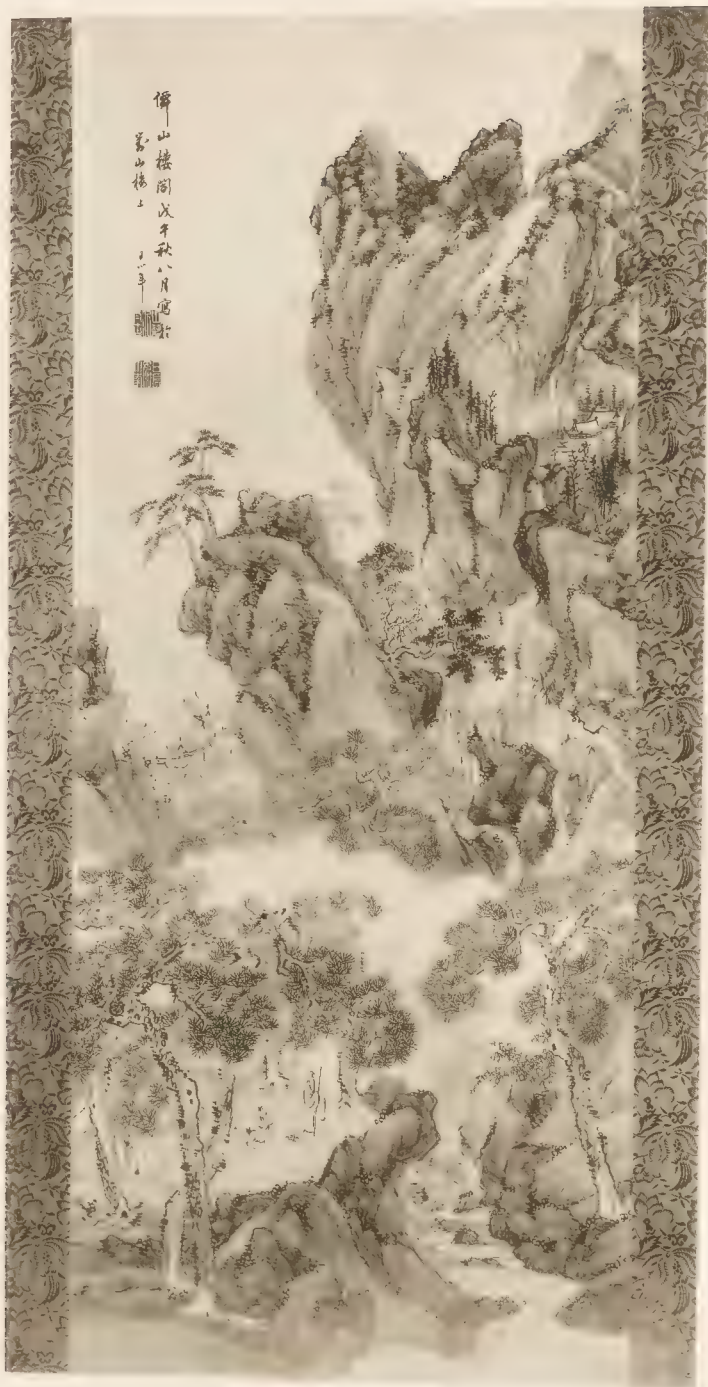
望月氏正平八分一尺式也

山西對外貿易本卷

日林樓山堂

(COLLOTYPE)
OWNED BY MRS. SHIHO NISHIMOTO
* * * * *
HI GAYAN
HERMIT MOUNTAIN AND PAVILIONS.

佛山樓閣
戊午秋八月寫
第山樓上
王



明治四十年五月十五日印刷
明治四十年五月二十日發行

東京大藏館十五番號照

編輯

行輯

者兼

東京市京橋區新着町十三番地
田島志一

印刷

者

梶

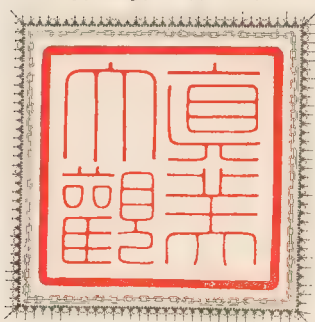
間

存

三

東京市京橋區新着町十三番地

不許複製



印刷所

東京市京橋區新着町十三番地
審美書院

發行所

東京市京橋區新着町十三番地
審美書院內
日本眞美協會

(電話 國新橋三〇五五番)

200 10



100 11

100

20

10

5

10

10

100

10

10

10

100

10

10

10

10

10

10

10

73756

MILLS COLLEGE LIBRARY	
THIS BOOK DUE ON THE LAST DATE STAMPED BELOW	
Books not returned on time are subject to a fine of 50c per volume per day.	

f709.52	ART DEPARTMENT	TL358
	73756	v.15
Tajima, S. Selected relics of Japan- ese art. Shim-bi tai-kwan.		
Borrowed By		Date Returned
4/23/41 Rec. Macdonald		5/6/41

f709.52	ART DEPARTMENT	TL358
	73756	v.15
FOR LIBRARY USE ONLY		



GETTY RESEARCH INSTITUTE
3 3125 01594 0634

